

▶ 8 TVs Tested/Latest Tapes Reviewed ◀

Video Review

FEBRUARY 1990

THE
WORLD
AUTHORITY
ON HOME
ENTERTAINMENT



'LICENCE TO KILL' ON VIDEO

BIG-SCREEN TVs

10th
ANNIVERSARY
SPECIAL

*Which One Is
Best for You?*

For Collectors:
The 10 Best Movie
Musicals on Video

REVIEWS: 'Uncle Buck,'
'Do the Right Thing,'
'Star Trek V'

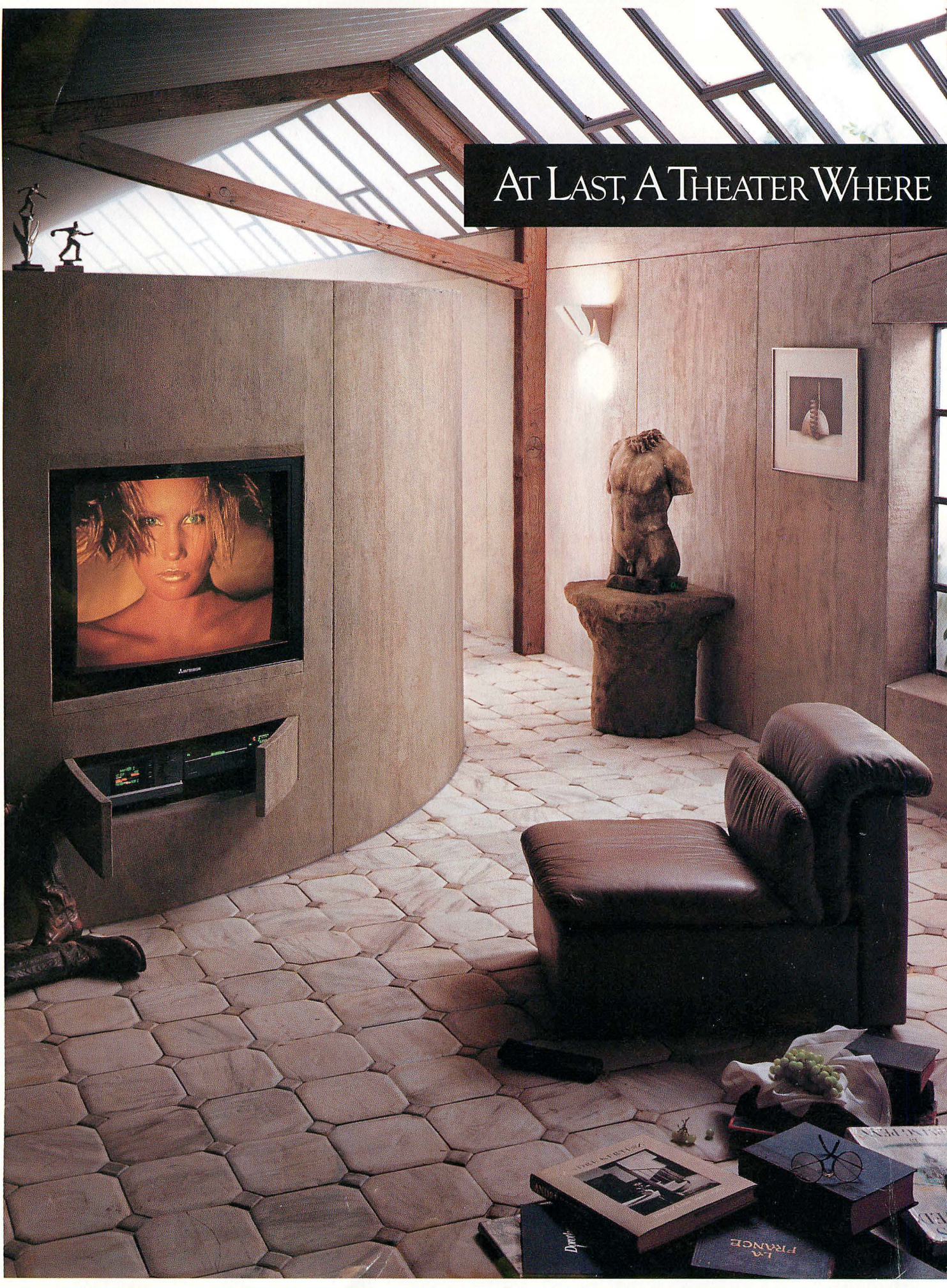


01271
\$2.50/\$2.75 CANADA

*****5-DIGIT 10977
580508 CTR 0022D099 027C
MAY 90
DR LESLIE CITROME
22 DEERWOOD RD
SPRING VALLEY NY 10977
#BB

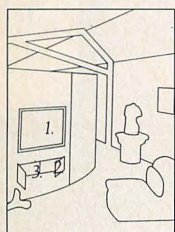
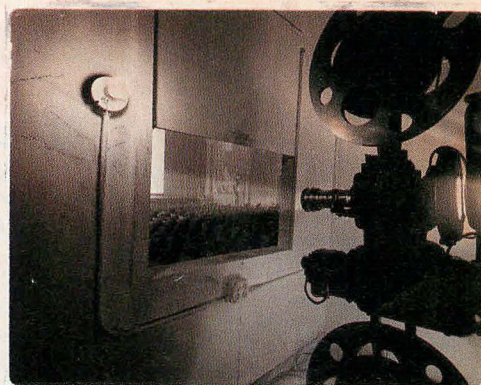
FREE BONUS: Audio Review

AT LAST, A THEATER WHERE



NO ONE EVER HAS TO SHOUT, FOCUS!

Or scream "down in front." Or ask the lady with the big hair to move. Because now there's a big screen TV that can give your living room all the excitement of a movie screen with all the sharpness and detail of a television screen. Presenting the Mitsubishi® CS-3505R, the newest model in our line of 35-inch direct-view televisions. What makes it so appealing is that its picture is 86% larger than a 26-inch set, and yet just as sharp. In fact, the picture-tube technology alone is so advanced, that Mitsubishi engineers are the only ones who've been able to figure out how to make a 35-inch tube. And with the new 3505 they've taken the technology even further. By incorporating fine-pitch cathode ray tube technology—until now used in computer displays and industrial monitors—into a 35-inch home TV. The result is a remarkable 20% higher resolution in picture quality. As if that weren't enough, our 3505 is also Super-VHS compatible. Boasts stereo sound with its own built-in five-band graphic equalizer. And comes in a stunning black diamond gray finish. Making your home theater just what it ought to be. Eye-catching.



1. CS-3505R 35" Direct-View Stereo TV shown with actual picture. 2. HS-U71 Super-VHS VCR with Fx4 design heads and Hi-Fi Sound. 3. M-AV1 audio/video receiver. ©1989 Mitsubishi Electric Sales America, Inc. For the name of your authorized dealer call (800) 527-8888 ext. 245.

 **MITSUBISHI ELECTRONICS**
TECHNICALLY, ANYTHING IS POSSIBLE™

For additional information, circle No. 6 on Reader Service Card.

CONTENTS

FEBRUARY 1990

VOLUME 10, NUMBER 11

10th ANNIVERSARY SPECIAL

Essay: The Mistaking of the President

Video historian *Paul Slansky* chronicles the not-always-ready-for-primetime tenure of the so-called Great Communicator30

Rewind: The Camcorder

David Hajdu charts the evolution of the machine that changed home moviemaking forever33

Critic's Choice: Musicals

Clive Barnes picks the 10 best movie musicals for a home video collection. Also, *Mel Torme* and the *Smithereens'* *Dennis Diken* tell what's music to their eyes54

FEATURES

Special Report: Crackdown

Coming soon to a video store near you: censorship?
By *David Everitt*37

The Letterbox Dilemma

The squeeze is on: The way widescreen movies are put on video is causing widespread debate. By *Ty Burr*40

Big-Screen Face-off

Eight top TV sets go head to head in a special Test Report comparison.
By *Ron Goldberg*. Tests by *APEL*44

AUDIO REVIEW

Our quarterly supplement on the latest in sound technology, featuring columns and audio equipment lab tests. (Begins after page 64 in regular subscriber issues)AR-1

LATEST TAPES & DISCS

Leonard Maltin, Jeffrey Lyons, Clive Barnes, Neal Gabler, Andrew Sarris, Joanna Langfield, William K. Everson, Jim Farber, Robert DiMatteo, Stephen Holden, William Livingstone, John R. Quain, David Hajdu, Roy Hemming and our other critics on:

MOVIES: *Licence to Kill*; *Star Trek V: The Final Frontier*; *Do the Right Thing*; *Pink Cadillac*; *The Adventures of Baron Munchausen*; *Field of Honor*; *A Chorus of Disapproval*; *Uncle Buck*; *Between Two Women*; *Paperhouse*; and other reviews, plus an interview with *Timothy Dalton*60

VINTAGE TV: The "I Love Lucy" Collection68

CLASSICS: *Show Boat* (1936 version); *West Side Story* (CAV letterboxed disc version); *Our Hospitality*70

SPORTS: The Baseball Time Capsule75

MUSIC: *Mabel Mercer: Forever and Always*; *Satchmo*; *Depeche Mode 101*75

OTHER CATEGORIES: *The People vs. Zsa Zsa Gabor*; *Joe's First Video*; *Wiki Waki Sports*; *Karate for Kids*80

PREVIEWS: What's scheduled next for release on cassettes and discs.85



44

DEPARTMENTS

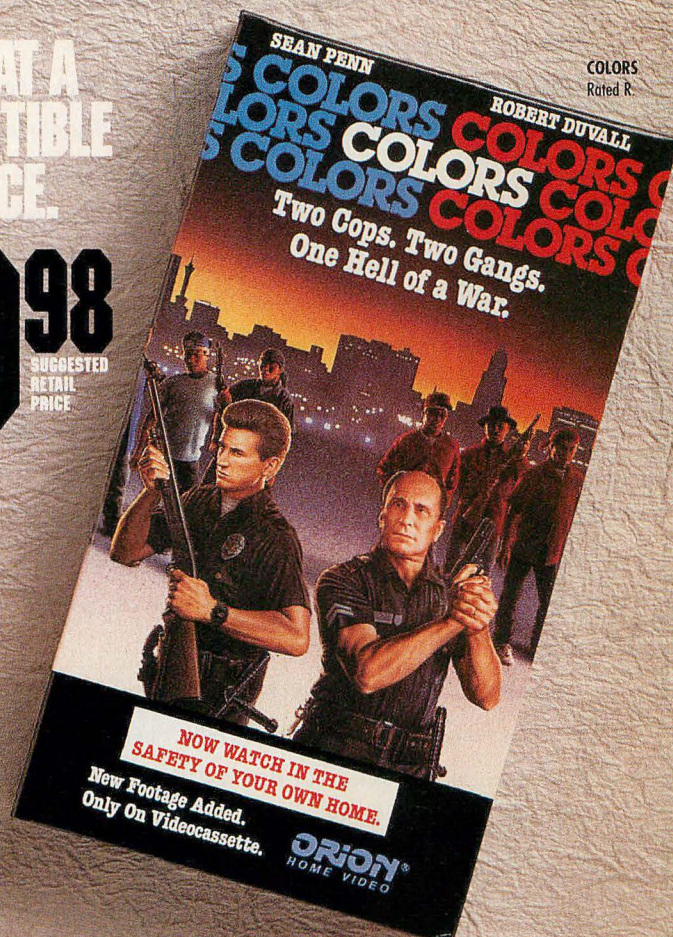
Viewpoint	4
Letters	6
Video Hunter	12
Freeze-Frames	18
Newsbreaks	22
New Products	28

Cover photo: Hing & Norton
On the cover: Toshiba's CF3254J 32-inch direct-view monitor/receiver.



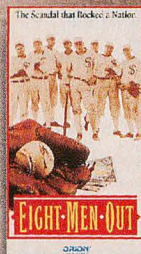
MELANIE GRIFFITH, SUSAN SARANDON, KEVIN COSTNER, CHARLIE SHEEN, SEAN PENN, RODNEY DANGERFIELD, CARROLL O'CONNOR, & ROBERT DUVAL ARE A REAL STEAL.

It all comes down to this: the brightest stars at down to earth prices! Here are some of Hollywood's top performers, in films that have broken box office records and charmed critics all over the world. And right now, for the first time ever, they're for sale. Adding to your video library has never been cheaper.



NOW AT A
COLLECTIBLE
PRICE.

\$19.98
SUGGESTED
RETAIL
PRICE



EIGHT MEN OUT
Rated PG.



MAC AND ME
Rated PG.



THE IN CROWD
Rated PG.



MONKEY SHINES
Rated R.



BRASS
Rated PG.



CHERRY 2000
Rated PG-13.



NOTIN' GOES RIGHT
Rated X for language.

AVAILABLE February 22nd

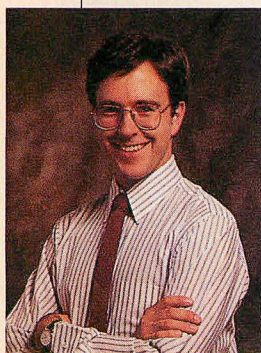
ORION
HOME VIDEO

For additional information, circle No. 12 on Reader Service Card.

Copyright © 1990 Orion Home Video. All rights reserved.

Somebody Out There's Listening

For years *Video Review* readers have begged Hollywood to release more widescreen movies on video in "letterboxed" form, so that the entire width of the movie image could be seen on the home screen. But as Ty Burr reports in "The Letterbox Dilemma," on page 40, getting the general public to accept letterboxing has been pretty much an uphill battle. Partly because of consumer resistance, movies letterboxed on video have been very much the exception rather than the rule.



JAMES B. MEIGS,
EDITORIAL DIRECTOR

But that may be changing. While the vast majority of movies released on cassette will continue to be cropped to fit the TV screen, the growing popularity of laser video and Super VHS is giving movie studios a new video option. As Burr reports, when Paramount releases Steven Spielberg's *Indiana Jones and the Last Crusade* in March, it will try to please both aesthetes and average viewers. The movie will be released in six formats simultaneously: traditionally cropped VHS, Beta, 8mm and laser disc versions, as well as a letterboxed laser disc and Super VHS cassette. Con-

sumers who don't care for—or even understand—letterboxing don't have to be bothered with it, but those who demand it (and who are probably most likely to own laser or S-VHS equipment) can see the movie the way Spielberg shot it. Nice move, Paramount.

Speaking of moves, this will be my last Viewpoint column. After six years at *Video Review*, including two as editorial director, I'm making a move to another publication. But I'll never forget the pleasure of working with *VR*'s world-class staff and writers and working for the magazine's involved, knowledgeable readers. Thanks to all of you.



Viare Publishing Corp. President: Richard Ekstract. Vice President, Finance: Harvey Lerner. Controller: Ralph Costigliola. **Advertising:** 902 Broadway, New York, NY 10010 (212) 477-2200. West Coast: 5900 Wilshire Blvd., Los Angeles, CA 90036 (213) 933-3984. *Video Review* USPS-557-930 (ISSN0196-8793) is published monthly by Viare Publishing Corp., 902 Broadway, New York, NY 10010. Second Class Postage paid at New York, NY, and at additional mailing offices. Postmaster: Send address changes to *Video Review*, P.O. Box 57751, Boulder, CO 80322-7751. Annual subscription rates: \$15.97 in United States, \$19.97 US in Canada. All other countries: \$35.97 US (surface mail). Payment in US funds must accompany all foreign orders. For new subscriptions or address changes, write *Video Review*, P.O. Box 57751, Boulder, CO 80322-7751, or call toll-free (800) 234-8193 ([303] 447-9330 in AK, CO, HI and Canada). Please allow six to eight weeks to process new orders or changes. The publication cannot assume responsibility for unsolicited manuscripts and materials. *Video Review* articles and issues are available in 16mm microfilm, 35mm microfilm and 105mm microfiche. Contact University Microfilms Inc., 300 N. Zeeb Rd., Ann Arbor, MI 48106.

Video Review®

PRESIDENT
Richard Ekstract

EDITORIAL DIRECTOR
James B. Meigs

MANAGING EDITOR
Douglas Brod

SENIOR EDITOR
Glenn Kenny

ASSOCIATE EDITORS
George Mannes, John R. Quain

COPY EDITOR
Janice Ellinghausen

ASSISTANT TO THE EDITOR
Beth Sherman

TECHNICAL EDITORS
Frank Barr, Len Feldman

WEST COAST EDITORS
Marc Berman, Marc Wielage

CONTRIBUTING EDITORS
Gary Arlen, Howard J. Blumenthal, Stephen A. Booth,
Gregory P. Fagan, Robert Gerson, Ron Goldberg,
David Hajdu, Ed Hulse, Steve Simels, Jennifer Stern

CONTRIBUTING WRITERS
Seth Goldstein, Donna McCrohan, Sara Nelson,
Basil Nestor, Mark Schubert, Mark Trost

REVIEWS EDITOR
Roy Hemming

TAPE & DISC REVIEWERS
Dave Anderson, Clive Barnes, Christie Barter,
Robert Christgau, Elizabeth Crow, Carola Dibbell,
Robert DiMatteo, Thor E-kert Jr., William K. Everson,
Jim Farber, J.B. Fuerst, Neal Gabler, Curt Gathje,
Bud Greenspan, Roger Greenspan, Stephen Harvey,
Molly Haskell, Ronald D. Haver, Stephen Holden,
Barry Jacobs, Genevieve A. Kazzin, Howard Kissel,
Allan Kozinn, Miles Kreuger, Joanna Langfield,
Kate Lynch, Jeffrey Lyons, Leonard Maltin,
Janet Maslin, Alanna Nash, Andrew Sarris, John Schaefer,
Richard Schickel, Arthur Schlesinger Jr., Steve Schneider,
Ted Sennett, Paul Taublieb, Dave Van Ronk,
Christopher Vaughn, Meg Whitcomb, John S. Wilson

PUBLISHER
Jeffrey Zink

ART DIRECTOR
Robb Allen

ASSOCIATE ART DIRECTORS
Emily Dolan, Ilene Silver

ART ASSISTANT
H. Chris Reese

DIRECTOR OF MANUFACTURING
Debra Marcus

PRODUCTION MANAGER
Sean Steinbach

TYPESETTING MANAGER
Frank Sicoli

ADVERTISING PRODUCTION COORDINATOR
Jackie Coad

CIRCULATION DIRECTOR
John A. Morthanos

CIRCULATION MANAGER
Renee Cajigal-Delgado

RETAIL SALES MANAGER
Andrew Crist

CIRCULATION ASSISTANT
Noris A. Nunez

ADVERTISING DIRECTOR
Michele Krause

ADVERTISING ACCOUNT MANAGERS
Russell Brody, Lisa Naugle

WESTERN SALES MANAGER
Steve Thompson

ADVERTISING ACCOUNT/CLASSIFIED MANAGER
Bill Waltz

MARKETING DIRECTOR
Mark Papia

RETAIL MARKETING MANAGER
Nancy Penne Kraus

PROMOTION & PUBLICITY DIRECTOR
Margaret H. Wagner

PROMOTION & PUBLICITY ASSISTANT MANAGER
Christine Mason

JAPAN OFFICE
Universal Media Corp., 17-1-701 Nihombashi, Kabuto Cho
Chuo Ku, Tokyo 103
(03) 666-3036

© 1990 by Viare Publishing Corp.
All rights reserved. Printed in U.S.A.

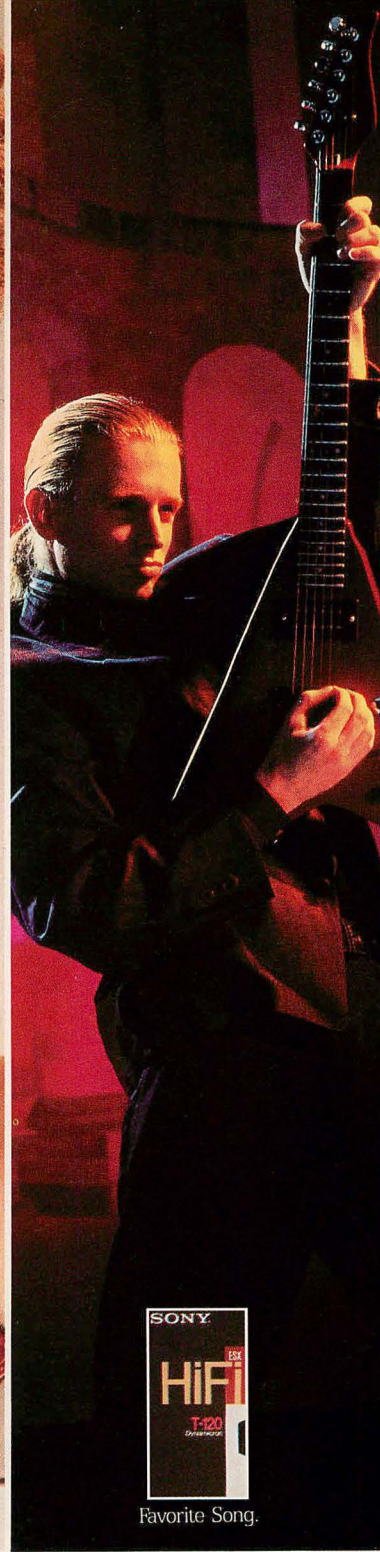




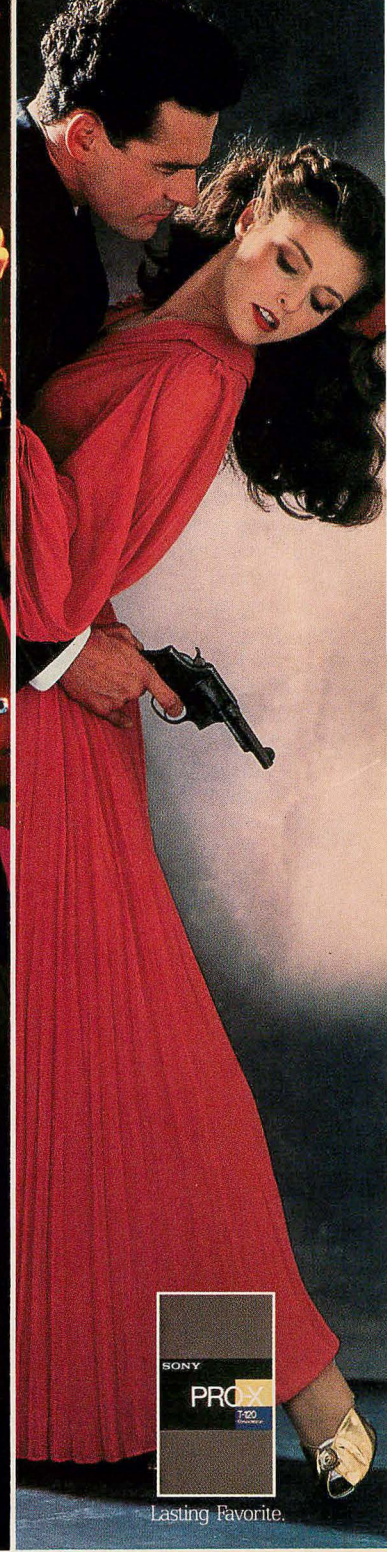
Today's Favorite.



Favorite Son.



Favorite Song.



Lasting Favorite.

We've been accused of playing favorites.

What's your favorite thing to videotape? Whether it's sports, sons, songs or stars, Sony has the perfect videotape for you.

For recording today's favorites, there's Sony ES. A tremendously durable performer. Perfect for repeated taping.

For taping favorite sons, daughters and

family moments, try Sony HG. Ideal for camcorder recording and for extended play.

For capturing musical favorites, there's Sony ESX-HiFi. Delivers unheard-of hifi sound and high quality picture reproduction.

For lasting favorites, try Sony Pro-X. Archival and library taping demand this sort

of uncompromising audio and video quality. Your master recordings deserve nothing less.

Whichever videotape you choose, be sure to choose a Sony. Then go ahead. Accuse us of playing favorites. We're proud of our reputation. In fact, we wouldn't have it any other way.

SONY
THE ONE AND ONLY.



Made in Japan

The 11th-hour scramble by the American electronics and broadcast industries to set up some form of high-definition television in this country is a good example of why American consumers owe a lot to the Japanese. In everything from automobiles to consumer electronics, Japan is constantly turning out new and exciting products, while American companies won't give us anything new as long as we're still buying what they've been selling us for years. If it weren't for the Japanese, we'd still be getting 10 miles per gallon in our cars and watching *Bonanza* reruns instead of renting movies.

While Japan has given us bigger TVs and smaller TVs, camcorders and Walkmen, Super VHS and digital audiotape and countless other consumer electronics, what's the biggest innovation currently being touted by American manufacturers? Better television sound! Sure, it sounds better, but slapping some better speakers on our TVs isn't exactly a technological breakthrough.

The American companies are quick to point out that home video technology was developed in America. True. It was then sold to Japan after it was decided that American consumers wouldn't be interested enough to buy it. Who decided? The same people that are going to tell us what kind of HDTV we'd be interested enough to buy. And don't expect much from the broadcast companies, either. These are the same guys who dragged their feet bringing us stereo television broadcasts, remember?

No, after years of waiting, Americans will end up with the much-heralded HDTV equivalent of... "better television sound."

Ron Chandler
Chicago, IL

Warning Track

Among my rentals in a recent month, I came across four tapes that I believe were pirated copies (all rented from different stores). I tried calling the video companies involved, but none of them had a toll-free number. What is the point of an FBI and/or INTERPOL warning on the cassette or encoding the cassette with an anti-copying device (such as Macrovision) if people are not able to report pirating when it occurs? If companies want to stop pirated copies of movies, why not list a toll-free number as well as the warnings?

What should be done is that the big companies should pool their resources and share

the expense. The phone service could be staffed by people from the various legal departments on a rotational basis or by people who can take the information and pass



it on to those who can process it properly. After all, the pirating of videocassettes hurts the video companies and movie studios more than it does the consumer.

Warren W. Rickert
Patillas, PR

• *There is, in fact, a number you can call to report suspected videocassette piracy. It's the Motion Picture Association of America (MPAA) anti-piracy hotline in Sherman Oaks, California: (818) 995-6600. —Ed.*

Built for Speed

My Canon VHS VCR (Model VR-HF800) has a remarkable feature that allows me to view tapes at twice the normal speed with *comprehensible* sound. I find this feature very useful while watching tapes of certain movies, football games or news programs. For example, I can watch *60 Minutes* in less than 30 minutes. Please provide your readers with a list of S-VHS VCR models with this feature.

James J. Carter Jr.
Baton Rouge, LA

• *Mitsubishi's U-80 S-VHS VCR did have this feature, but the company discontinued it on this year's models. Sharp's XA-2500S*

Selected correspondence addressed to Video Review, 902 Broadway, New York, NY 10010, is printed in the "Letters" section. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.

industrial S-VHS VCR, which is available through the company's professional line, is also equipped with this feature. —Ed.

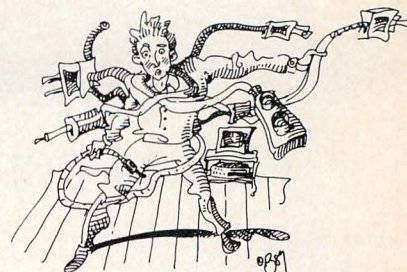
Skip to My View

One of the most important features of my Sony Beta machine is Beta Skipscan, which allows you to scan the tape during fast-forward and reverse. If you hold down the rewind or fast-forward button while the tape is traveling at high speed, the machine slows to what seems to be half speed, and you can then view that portion of the tape. Release, and the tape continues at the beginning or end of a program you wish to watch. The tape on my VHS machine must stop, rethread and then play each time. I wish to purchase a new VHS machine with Hi-Fi stereo and would like it to have this feature. I find it strange that you do not mention this feature in your Buyer's Guide or Test Reports.

Richard Johnson
Houston, TX

This Connection

I have three VCRs and a TV hooked up for home enjoyment. Besides a large stereo TV and playback and recording VCRs, I have an old VCR that I use only for rewinding videotapes. All well and good, but nobody ever mentions the huge banks of connecting wires, multiple plugs and incoming cable lines racked up and entangled behind all these sets. It seems to me that a number of these wires could be consolidated into one thicker cord with one single, multiple-pronged plug going into one single input on the back of a VCR and TV. I'm sure



there are other people trying to figure out all these many connections, and a single plug would make it much more simple and convenient.

Ray Harlin
Lancaster, CA

Get Out of the Remote Control Jungle

With the Realistic® 8-in-1 Universal Remote

Today's home entertainment systems can have several remote-control components, creating a jungle of separate remotes for TV, VCR, satellite receiver, cable box and audio equipment.

Now You Only Need One. The 8-in-1 Universal Remote Control replaces up to eight separate hand-held remote controls. The URC actually learns the commands of your other remotes. And teaching it is very easy—you simply press corresponding keys.

Simplifies Your System. The URC can store up to 38 sequences of up to 14 commands each, so you can perform complex operations with the touch of a key. Put the URC in charge and anyone can operate your video system properly.

Built-In Timers. The URC also has ten built-in weekly timers that can activate your components at your preset times. While you're away, the URC can



turn on your satellite receiver or cable box, select the desired channel, and then turn on your VCR and begin recording. And, since the URC is battery-powered, you'll *never* miss an event due to lost timer settings!

It Couldn't Be Easier to Use. The URC has a large, lighted display and Radio Shack includes an excellent illustrated owner's manual.

The 8-in-1 Realistic Universal Remote Control. Buy it today for only \$99.95 and get out of the remote control jungle. Ask for model #15-1903 at our store near you.

Exclusively at

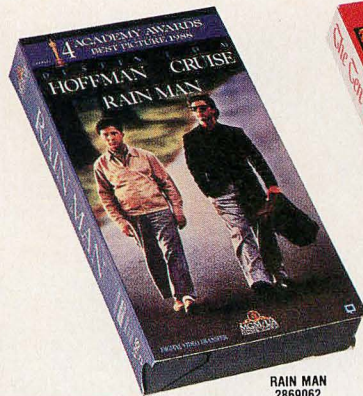
Radio Shack®
The Technology Store™

A DIVISION OF TANDY CORPORATION

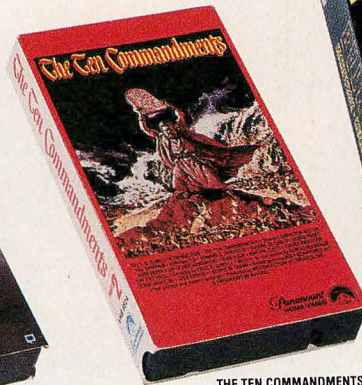
Price applies at participating Radio Shack stores and dealers. Batteries extra. We service what we sell.

OWN ANY 6 BLOCKBUSTER

THE WIZARD OF OZ (ANNIV. ED.)	2941082
SHORT CIRCUIT 2	5906042
THE EMPIRE STRIKES BACK	0910412
BEN-HUR	2603312
WILLOW	1982002
THE GODFATHER	0008512
GOOD MORNING, VIETNAM	5482062
ROBOCOP	2350022
GORILLAS IN THE MIST	5804072
SUSPECT	5911072
THE PRINCIPAL	5908022
YOU CAN'T TAKE IT WITH YOU	5949032
TEQUILA SUNRISE	6389082
TRUE BELIEVER	4092012
MR. DEEDS GOES TO TOWN	5948042
IRON EAGLE II	7991062
CROCODILE DUNDEE	4297122
TOP GUN	4269322
BULL DURHAM	2360002
THE AFRICAN QUEEN	0511362
THE GODFATHER PART II	0018592
MY FAIR LADY	3507512
EDDIE MURPHY: RAW	4392082
THE LAST EMPEROR	1974002



RAIN MAN
2869062



THE TEN COMMANDMENTS
2026552



BATMAN
6425042

LOOK WHO'S

STAR TREK III—THE SEARCH FOR SPOCK	2016322	CLARA'S HEART	6372072
AMADEUS	6529172	MY STEPMOTHER IS AN ALIEN	5902082
STAR TREK IV—THE VOYAGE HOME	4306112	SOUTH PACIFIC	3506452
STAR TREK—THE MOTION PICTURE	2035212	MOONSTRUCK	2716012
STAR TREK II—THE WRATH OF KHAN	2013352	JANE FONDA'S COMPLETE WORKOUT	6359042
THE UNTOUCHABLES	4321042	ON GOLDEN POND	0523572
ANNIE	1516132	BEVERLY HILLS COP	2053362
YOUNG GUNS	7266042	THROW MOMMA FROM THE TRAIN	2351012
BEVERLY HILLS COP II	4319082	PLATOON	6500282
OUT OF AFRICA	2131162	RED HEAT	7987022
ALIEN NATION	3698012	SCARFACE (1983)	2168042
SEE NO EVIL HEAR NO EVIL	5942002	CHARLOTTE'S WEB	2095282
		OKLAHOMA!	0054392
		ADVENTURES IN BABYSITTING	5486022
		THE MUSIC MAN	6147012
		CLEOPATRA	0579432
		PLANES, TRAINS AND AUTOMOBILES	4394062
		CAMELOT	6027482
		PATTON	0404332
		BIG BUSINESS	5494022
		AN OFFICER AND A GENTLEMAN	2021352
		GANDHI	1533042
		GREASE	2074312
		ROMANCING THE STONE	0894252
		ALIENS	3609252
		TUCKER	4417092
		FULL METAL JACKET	6325052
		SHORT CIRCUIT	3607192
		COLORS	2355072
		BATTERIES NOT INCLUDED	6810072
		PET SEMETARY	4479042
		COUSINS	4472012



WORKING GIRL
3722012



BEACHES
5498082

A CRY IN THE DARK	6383042	K-9	5834012
FLETCH LIVES	5823042	PUNCHLINE	1994062
COCKTAIL	5493032	EMPIRE OF THE SUN	6332062
SESAME STREET PRESENTS: FOLLOW THAT BIRD	6117232	THE MANCHURIAN CANDIDATE	2787052
SEVEN BRIDES FOR SEVEN BROTHERS	2518352	THE GODS MUST BE CRAZY	7340042
THE PRINCESS BRIDE	1250052	FUNNY GIRL	1511262
THE KARATE KID	1710412	BUTCH CASSIDY AND THE SUNDANCE KID	0517632
ALIEN	0002812	HELLO, DOLLY	0609472
THE KARATE KID II	1894152	CABARET	4001502
GIANT	6080182	WALL STREET	3661042
APOCALYPSE NOW	2001132	THE BIG CHILL	1527692
THE STING	1005292	CADDYSHACK	6023262
THE CARE BEARS MOVIE II	1862132	SHOOT TO KILL	5490062
OVERBOARD	3657002	THE QUIET MAN	4032122
STAND BY ME	1924432	THE MALTESE FALCON	0508072
DEATH WISH 4: THE CRACKDOWN	3449032	SAY ANYTHING	3720032
COCOON	3553882		
THE LOST BOYS	6315072		
THE BRIDGE ON THE RIVER KWAI	1606302		
THE DEER HUNTER	2124152		
BLAZING SADDLES	0012482		
OLIVER!	1760242		
DOCTOR DOOLITTLE	0732212		
LA BAMBA	1963032		
STAKEOUT	5488002		
WUTHERING HEIGHTS	3126452		
IMAGINE: JOHN LENNON	6368032		
COCOON II	3710052		



DR. ZHIVAGO
0026182

OVER 275 MOVIES TO CHOOSE FROM

Now you can own some of the biggest blockbusters ever for just 89¢ each. Select from movies like "Who Framed Roger Rabbit?"—the smash hit of 1988 that combined live action and animation in an exciting new way. Or, "Batman," the spectacular duel of the decade between the diabolical Jack ("Joker") Nicholson and our hero, Michael ("Batman") Keaton.

You can own ANY 6 hits from the over 275 offered here for just 89¢ each (plus shipping and handling) when you join the CBS Video Club. What's more, you can even take two more movies at a savings of up to \$70 each (see Advance Selections box in the coupon).

There's no membership fee for joining, nor do you have to buy a lot of movies. Just six more within the next three years. And you'll have no problem in finding six movies you want, because our library holds over 2,700 titles, from the very newest releases to classical favorites. Our regular Club prices currently range from \$79.95 to \$29.95, plus shipping and handling; and we also offer a

selection of lower-priced videocassettes, down to \$14.95. Your only obligation is to buy six movies within the next three years [only 5 or 4 if you take the Advance Selection(s)], for as little as \$29.95 each—and you may cancel membership anytime after doing so.

How the Club operates: about every four weeks (up to 13 times a year) we send you our CBS Video Club Magazine, reviewing our Director's Selection, plus many alternate movies. And up to four times a year, you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 17 buying opportunities.

Choose only the movies you want: if you want the Director's Selection, don't do a thing—it'll arrive automatically. If you'd prefer an alternate movie, or none at all, just mail the card always provided by the date specified. You'll always have two full weeks to decide. (If you ever receive a tape before having had two weeks to decide, just send it back at our expense.)


PLUS 2 MORE FOR UP TO 85% OFF
PLUS SHIPPING/HANDLING WITH MEMBERSHIP.

MAJOR LEAGUE	4478052	MISSISSIPPI BURNING
TAP	5920062	HEARTBREAK HOTEL
THE GRAPES OF WRATH	0531572	MANNEQUIN
THE LAST UNICORN	0685022	COBRA
FROM HERE TO ETERNITY	1917002	SHANE
FLASHDANCE	2018222	NO WAY OUT
THE GREEN BERETS	6239342	ARTHUR
POLICE ACADEMY V	6330352	RIKKI-TIKKI-TAVI
CHARIOTS OF FIRE	6014432	48 HOURS
SUPERMAN II	6015182	2001: A SPACE ODYSSEY
QUO VADIS	2681022	THE WAY WE WERE
THE NATURAL	1649132	RISKY BUSINESS
THE SHINING	6103292	HAMBURGER HILL
CASABLANCA	0507572	BILL & TED'S
BLUE HAWAII	0673302	EXCELLENT ADVENTURE

CROCODILE DUNDEE II	4415012
THE SOUND OF MUSIC	0039472
NORTH TO ALASKA	7310262
JEWEL OF THE NILE	3571602
JAWS	1000242
CAN'T BUY ME LOVE	5485032
TERMS OF ENDEARMENT	2014262
THE FLY (1986)	3617332
FIRST BLOOD	6503172
SPORTS ILLUSTRATED 25TH ANNIV. SWIMSUIT VIDEO	6674022
STARMAN	1723202
COMMANDO	3555372
GOLDFINGER	0539182
THE MISSION	6303012
THE BIG EASY	6559102
HATARI	4110092
D. O. A. (1988)	5489092
A CHORUS LINE	3193432
MEET ME IN ST. LOUIS	2529162
HEARTBREAK RIDGE	6289332
A ROOM WITH A VIEW	3615012
CRITICAL CONDITION	4309182
SHENANDOAH	1019232
THE LIVING DAYLIGHTS	3652052
A SOLDIER'S STORY	1733282
CALLANETICS	2165152
MILAGRO BEANFIELD WAR	6809002
THE KILLING FIELDS	6034222
THE RIGHT STUFF	6043142
WEST SIDE STORY	0505912
POLTERGEIST	2687142
BRUCE SPRINGSTEEN ANYONE (1978-1988)	4688012
SOMEONE TO WATCH OVER ME	1969072
E.T. THE EXTRA-TERRESTRIAL	6811062
DYING DANCERS	4955152

THE ACCUSED	4418082
CHANCES ARE	5932022
IRON EAGLE	3588202
THE LONGEST DAY	5077602
JUMPIN' JACK FLASH	3627072
FERRIS BUELLER'S DAY OFF	4273102
DIRTY HARRY	6017572
SILVERADO	1810242
M*A*S*H	0055382
GIGI	2508112
A NIGHTMARE ON ELM STREET 4: DREAM MASTER	5713072
LITTLE SHOP OF HORRORS (1986)	6297172
BRIGADOON	2542352
EVERYBODY'S ALL AMERICAN	6380072
ACCIDENTAL TOURIST	6386012

BOY HEAT	602011
ERNEST GOES TO CAMP	548404
TRUE GRIT	202853
ACTION JACKSON	519108
WITNESS	411405
GREMLINS	608224
BRADDOCK: MISSING IN ACTION III	725002
THE RUNNING MAN	495606
THE GLENN MILLER STORY	213041
CHILDREN OF A LESSER GOD	429415
NUTS	632810
POLTERGEIST III	280701
THE MAGNIFICENT SEVEN	035454
BABY BOOM	365601
ARSENIC AND OLD LACE	035444
DANGEROUS LIAISONS	673700

	EDDIE MURPHY COMING TO AMERICA COMING TO AMERICA 4416002	5491052 3676072
THREE MEN AND A BABY DIE HARD		

HEARTBREAK RIDGE	6289332
A ROOM WITH A VIEW	3615012
CRITICAL CONDITION	4309182
SHENADOAH	1019232
THE LIVING DAYLIGHTS	3652052
A SOLDIER'S STORY	1733282
CALLANETICS	2165152
MILAGRO BEANFIELD WAR	6809002
THE KILLING FIELDS	6034222
THE RIGHT STUFF	6043142
WEST SIDE STORY	0505912
POLTERGEIST	2687142
BRUCE SPRINGSTEEN ANYONE (1978-1988)	4688012
SOMEONE TO WATCH OVER ME	1969072
E.T. THE EXTRA-TERRESTRIAL	6811062
DIRTY DANCING	4955152

A FISH CALLED WANDA	3675082
AN AMERICAN TAIL	2184042
PORKY'S	0775602
OUTRAGEOUS FORTUNE	5481072
THE JOLSON STORY	1849032
SHE'S HAVING A BABY	4397032
FRIENDLY PERSUASION	0960162
HOLIDAY INN	1035152
BILOXI BLUES	6822032
MURPHY'S ROMANCE	1853482
THE BOAT (DAS BOOT)	1520252
HOOSIERS	6550192
ALEXANDER THE GREAT	2762042
BILL COSBY, HIMSELF	0953342
NORTH BY NORTHWEST	2509362
BEEBLEJUICE	6330082
RETURN OF THE JEDI	3547532

P76/P82/N23

033/S90

Electronic SPECIALISTS

1160 HAMBURG TPK., WAYNE, N.J. 07470

FOR MORE INFO: (201) 696-6531
WE WILL MATCH OR BEAT ANY LEGITIMATE PRICE
CALL TOLL FREE: 1 (800) 444-6300
CONVENIENT FAX # (201) 628-8069

Canon FAST SERVICE BEST PRICES! NEW MODELS

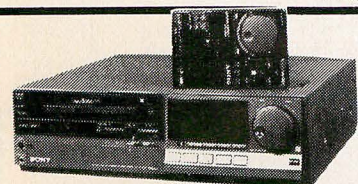
E80	E30
E808	E640
E440	H660
H460	A1



Canon H660
8mm Camcorder



Canon A1
8mm Camcorder
Hi-Band
HI-FI STEREO
400 LINES



8mm-VHS & BETA JVC • HITACHI • PANASONIC & MORE! SYNCHRO EDIT-DECKS JOG SHUTTLE JOY CONTROL

- 8mm PLAYER **\$299**
- VHS 4+2 HI-FI MTS STEREO **\$359**
- SUPER VHS 4+2 HD HI-FI MTS FLY ERASE ... **\$469**

We accept AmEx, Visa, MasterCard, and Discover. C.O.D. welcome.



We ship within 24 hours.

All prices quoted include manufacturer's standard accessories & U.S. Warranty. All units are factory sealed. Shipping & handling extra. Not responsible for typographical errors. 30 DAY EXCHANGE.

For additional information, circle No. 47 on Reader Service Card.

Trail of the Tape

I just finished rereading your article "The Blank Tape Challenge" (*Video Review's 1989 Test Report Annual*), and found that it ranked highly many of the tapes that have become my personal choices by unscientific trial and error. What I noticed did not surprise me as much as what I didn't notice. What about 8mm? While the format is relatively new, it seems to be quite popular and is being promoted as the format of the future. I have been shopping for a new camcorder and was leaning to full-size VHS. Almost every salesman I have spoken to (retail, discount and mail order) has recommended looking into an 8mm system. After trying many different models in both formats, I am pretty sure I will go with an 8mm camcorder and am considering an 8mm VCR, too.

Paul LaBrier
Crestview, FL

Side By Side By Video

Regarding your *Audio Review* section in the November '89 issue: While it was of interest, I'd prefer you utilized the space for side-by-side evaluations of video equipment in the same price range. Most of us don't have the opportunity to evaluate components in this way.

Donald T. Harke
Venice, FL

Jersey Jewel

Having been employed by the New Jersey Motion Picture Commission for many years, and having worked diligently to promote the state as an attractive area for filmmaking, I can't tell you how overjoyed I am to read comments such as the one that appeared in Richard Schickel's review of *See No Evil*, *Hear No Evil* (December '90 VR). He states that the movie is "unimaginative in its staging, drearily suspenseless in its development, and, since much of it was filmed in New Jersey, dismal to look at."

It is my experience that people who disparage New Jersey in this manner have a) little originality, b) seen New Jersey only from the vantage point of the Turnpike and c) never been to Delaware.

Steven Gorelick
Executive Assistant
New Jersey Motion Picture
& Television Commission
Newark, NJ

The High Cost of Laser

I feel I must take exception to CBS/Fox's high laser disc prices. While Warner and others are managing to break the \$24.95 barrier, CBS/Fox's letterbox pressings in particular have jumped to \$69.98. What's the deal? I desperately want *Star Wars*, *The Em-*

pire Strikes Back, *Alien* and others on high-quality letterboxed laser disc pressings, but I'm not willing to shell out \$70 apiece for them. Bring the prices back down to \$39.95 and lower, please.

Also, about laser disc rental. If Blockbuster Video isn't kidding about renting laser videodiscs, it will be just the thing to boot laser into the mainstream. If all people want is a night's entertainment, why put up with mediocre VHS picture quality when you can rent the same movie on laser disc, with *stunning* picture quality and digital audio to boot?

Mike Kuhlman
Boca Raton, FL

Opinion Poll

This letter is in response to a letter written from James E. Edwards about Neal Gabler's September "Backspace," "Resisting Temptation: Protests Verge on Censorship," ("Letters," Dec. '89 VR). He said that "you [*Video Review*] are supposed to be responsible journalists. If you can't join us, at least remain neutral." What's this guy's problem? *Video Review* did an editorial, which is nothing more than an opinion. Not everyone is expected to be pleased with a critic's choice. Then Edwards has the nerve to say that if you can't be on his side, then you should be neutral. This is a pretty childish attitude, if you ask me. He also stated that he wanted his subscription canceled immediately. Let him cancel—he's the one that would be losing out. Keep up the great work.

Terry D. Moore
Nampa, ID

First in Line

We notice with interest the letter from Ten-Lab stating that they have "the first...TV/VHS VCR that operates as an NTSC video center and plays back foreign tapes" (Dec. '89 VR).

Ten-Lab admits to being in existence for only one year. Instant Replay—an advertiser in *Video Review* for many years—has manufactured and sold a range of VCRs that play and record in the US standard and play back PAL and SECAM tapes for over seven years. Our VCR/TV combination, the Business Traveler, is available in screen sizes ranging from 10 to 31 inches. In addition, all Instant Replay products have our exclusive "S" color—providing true-to-tape color PAL playback.

We would appreciate your publishing this letter as we do not want our customers to think the statements made by Ten-Lab, which we have asked them to cease making, are accurate.

Linda Zack
Sales Manager
Instant Replay
Coconut Grove, FL

ACHIEVEMENTS IN TECHNOLOGY. TRIUMPHS OF HUMAN ENGINEERING.



In today's world of electronics there is high technology, and there is Optonica—inspired technology.

Optonica televisions, VCRs and audio systems are for the discriminating few who truly appreciate intelligent design, superior engineering, and brilliant innovation. Products for people to use—instead of master.

Take, for example, the award-winning Voice Coach. This remarkable voice-synthesized remote *talks* you through virtually every programming step of an Optonica VCR.



MODELS SHOWN: 31ND798 TV, VCG990U VCR
SIMULATED PICTURE

© 1989 Sharp Electronics Corporation

Optonica televisions have Super VHS inputs for superior picture resolution and clarity. Every VCR features an index search system that makes finding a specific point on a cassette as simple as pressing a button. And the Digital Sound Processing available on our Surround Sound Amplifier simulates an array of acoustic environments, ranging from a concert hall to a stadium.

As you would expect, Optonica products can only be previewed at select dealers. For the Optonica dealer near you call 1-800-BE-SHARP.

OPTONICA®

SHARP®
FROM SHARP MINDS
COME SHARP PRODUCTS™

For additional information, circle No. 1 on Reader Service Card.



To Sir with Love

I am trying to find *To Sir with Love* with Sidney Poitier. Perhaps you can help me.

Irving Ives
Bronx, NY

Set in the rough East End of London, 1967's *To Sir with Love* is the story of a rookie schoolteacher who wins the respect



Love's labor: Poitier professes.

of his tough, inner-city students. It is based on a novel by E.R. Braithwaite and its theme song, sung by Lulu, became a Top 40 hit. *To Sir with Love* is available on VHS from RCA/Columbia Home Video for \$69.95. You should be able to either find it or order it at any of the Tower Video locations in New York.

I Heard the Owl Call My Name

I have been trying to locate a movie called *I Heard the Owl Call My Name* starring Tom Courtenay. I'd appreciate any help in finding it.

Jo Roper
Burleson, TX

In this 1973 TV movie based on a novel by Margaret Craven, Courtenay plays a modern-day missionary assigned to an Indian village in the Pacific Northwest. It is distributed by Prism Entertainment, on VHS only, for \$14.95. You can order it (Prism #9503V) through your retailer or send \$14.95 plus \$2.50 shipping (check or

money order only) to Prism Entertainment Corp., Customer Service Dept., 1888 Century Park E., Los Angeles, CA 90067.

A Tree Grows in Brooklyn

At the end of 1988, I ordered a Beta tape of *A Tree Grows in Brooklyn* from a local video store. It was available at the time through Time-Life Home Video. Now, after several inquiries it seems the tape is no longer available. Please tell me where I can obtain a copy.

Joe Crichton
Houston, TX

Quite a few trees grow in Brooklyn, but this one is available for \$19.98 from Facets Multimedia in Chicago. Made in 1945, *A Tree Grows in Brooklyn* is about a girl growing up in a working-class Irish family in the New York borough at the turn of the century. It was director Elia Kazan's first feature, based on a novel by Betty Smith, and starred Dorothy McGuire. *A Tree* is also available for rental by mail. You can write Facets Video, 1517 W. Fullerton Ave., Chicago, IL 60614, or call (800) 331-6197.

Genesis in Concert

I've been searching high and low to locate any concert tapes of the rock group Genesis. I'm specifically looking for any tapes from 1970-1975, when their lead singer was Peter Gabriel. If you could help me in my desperate search I would appreciate it.

Sean Kelly
Cleveland, OH

There are several concert videos of latter-day Genesis available. Atlantic Video puts out *Genesis: Visible Touch* (\$16.98, #50117), *Genesis: The Mama Tour* (\$19.98, #50111-3) and *Genesis Videos, Vols. I & II* (\$16.98 each, #50129-3 and #50130-3). HBO Video distributes *Genesis* on VHS and Beta for \$19.95. You can order any of these through a retailer. If you have trouble ordering the HBO tape, you can call HBO at (800) 648-7650 for the name of a dealer in your area. All of these tapes are also available by mail order from Crystal Mountain Music Video. Write P.O. Box 1299, Glenwood Springs, CO 81602, or call (800) 433-8574, for a catalog and more information. Crystal Mountain also has

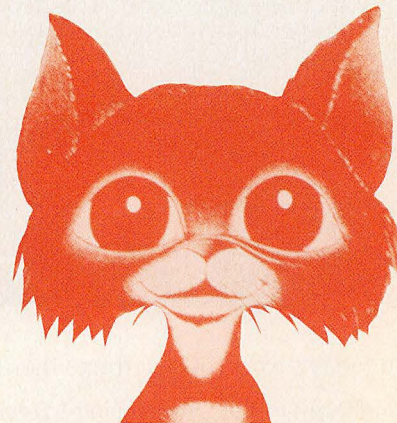
Three Sides Live, concert footage from Genesis' recent tour of Europe. None of these concert footage tapes include Peter Gabriel, unfortunately, because Genesis recordings were not distributed by Atlantic or any other major label until after Gabriel had left the band.

Allegro Non Troppo

I have been told that there is a home videotape of the full-length, animated cartoon *Allegro Non Troppo*. This wonderful cartoon was made by Bruno Bozzetto, a very talented Italian animator. When I tried to order a copy of the tape, my video store told me it was out of print. Can you help me?

Maggie Ramirez
Pacifica, CA

Ask another retailer to order RCA/Columbia #60286. You can also buy it from Facets in Chicago; just call (800) 331-6197. Bozzetto's 1979 parody of Disney's *Fan-*



Not a happy cat: Bozzetto's *Allegro*.

tasia is part live-action fantasy, part animated feature, part music video. *Allegro Non Troppo* includes music by Debussy, Dvorak, Vivaldi and Stravinsky. It is distributed by RCA/Columbia Home Video, as part of their Music Vision series, for \$29.95 on VHS only.

As a service to our readers, Video Review will help track down hard-to-find tapes or discs. Send requests to Video Review's Video Hunter, 902 Broadway, New York, NY 10010. VR reserves the right to edit and condense selections for publication. Sorry, no personal replies.

TEST YOUR CAM I.Q.

VIDEO REVIEW FEBRUARY TRIVIA CONTEST

A video buff without a camcorder is like summer without the Fourth of July... or a magazine without those little cards that fall in your lap. There's just something missing. What else can transform an ordinary person into Bergman or a family room into an honest-to-goodness movie theater?

This month, *Video Review* wants to test your I.Q. Get the answers right and you might win:

GRAND PRIZE

A Samsung SC-F500, which offers features such as a 1/2-inch CCD image sensor with 7 lux sensitivity, an f1.4x6 power zoom lens, an automatic iris and high-speed shutter (1/1000), a three-way power search and more.

10 FIRST PRIZES

A colorful, exciting *Video Review* T-shirt.

To enter, circle the correct answers for each of the six questions below and print your complete name and address on the form. Then, mail this entire page (or send the information on a 3" x 5" card) to:



VIDEO REVIEW SWEEPSTAKES

Dept. 09902
P.O. Box 57736
Boulder, CO 80322-7736

Name _____

Address _____

City _____ State _____ Zip _____

1. What is a lux rating?

- a) A measurement of the number of advanced features on your camcorder
- b) A measurement of the minimum amount of light needed to record
- c) An industry rating for user satisfaction

2. What is an auto iris?

- a) A purple flower that blooms every year with no tending
- b) Automatic control of the amount of light entering the camera lens
- c) A viewfinder that adjusts to the user's eye

3. What is power zoom?

- a) A special kind of action photography
- b) A motor that changes the focal length of the lens
- c) What Superman does

4. In the VHS-C format, what does the "C" stand for?

- a) Complete
- b) Comprehensive
- c) Compact

5. What is NiCd?

- a) Necessary Integral Camcorder Adapting Device
- b) A rechargeable battery most camcorders use
- c) A high-tech equipment bag, or caddy

6. What can you do with audio dub?

- a) Double the audio space on your tape
- b) Make a hit reggae song
- c) Insert a soundtrack on a prerecorded tape

VIDEO REVIEW TEST YOUR CAM I.Q. OFFICIAL RULES

1. ELIGIBILITY. NO PURCHASE NECESSARY TO ENTER SWEEPSTAKES. Sweepstakes open to residents of the U.S., except employees and representatives of Viare Publishing Corp., *Video Review*, Samsung Electronics America, Inc., their affiliates, subsidiaries, agencies and members of their immediate families.

2. ENTRY INSTRUCTIONS. Send your answers for each of the six multiple choice questions, along with your name and address on an official entry form (or use a 3" x 5" card) to: VIDEO REVIEW SWEEPSTAKES, Dept. 09902, P.O. Box 57736, Boulder, CO 80322-7736.

Enter as often as you like, but each entry must be mailed separately. No mechanically reproduced entries will be accepted. All entries must be received no later than March 16, 1990. *Video Review* is not responsible for late, lost or misdirected mail.

3. DRAWING. Winners will be chosen in a random drawing, from among all entries received, to be held on or about March 26, 1990. The drawing will be conducted by the publishers of *Video Review*, whose decisions are final. Odds of winning depend on the number of qualified entries received.

4. GENERAL. Prizes are non-transferable. No prize substitutions except by sponsors due to unavailability.

All manufacturers' warranties apply. Taxes on all prizes are the sole responsibility of the winners. Offer is subject to all applicable federal, state and local laws and regulations, and is void where prohibited or otherwise restricted by law. All prizes will be awarded. One winner per household. Winner will be notified by mail. Grand prize winner will be required to execute an Affidavit of Eligibility and Liability/Publicity Release within 21 days of notification or prize will be awarded to an alternate winner. Winners agree that Viare Publishing, *Video Review*, and Samsung Electronics America, Inc. will have no liability in connection with acceptance or use of prize awards herein. Winners' entries and acceptance of any prize offered constitutes permission to use winners' names, photographs or other likenesses for purposes of advertising and promotion on behalf of *Video Review* without further compensation to the winners. By entering, participants agree to these rules and the decisions of the judges.

5. WINNERS LIST. No telephone requests for information about winners will be accepted. For a list of Grand and First Prize winners, send a separate, stamped, self-addressed envelope by April 30, 1990 to: *Video Review* Winners List, Dept. 09902, 902 Broadway, New York, NY 10010-6002, ATTN: Promotion Dept.

6. PRIZES. Sweepstakes prizes and their approximate retail values are as follows: (1) Grand Prize—Samsung SC-F500. Retail value: \$1,199. (10) First Prizes—A *Video Review* T-shirt. Retail value: \$15.00 each.



A person wearing a dark turtleneck sweater is shown from the chest up. Their right hand is raised, palm facing forward, against a textured, brownish-grey background. The lighting is dramatic, highlighting the hand and the texture of the sweater and background.

"I love movies..."

Bertolucci for

 PIONEER®



Bernardo Bertolucci, director of *Last Tango in Paris*, *1900*, and *The Last Emperor*, which won 9 Academy Awards®*.

Bertolucci's passion for perfection is precisely why he watches movies on a Pioneer LaserDisc System. The flawless sound quality and sharper visual images allow you to see and hear exactly what the director intended.

Experience movies on LaserDisc and see for yourself. You're going to love them even more.

Bertolucci's masterpiece, The Last Emperor is now available on Pioneer LaserDisc.

*1987 Best Picture, *The Last Emperor*.

LaserDisc

For additional information, circle No. 86 on Reader Service Card.

© 1989 Pioneer LDCA, Inc., Long Beach, CA

**SO YOU WANT FIRST-RUN
MOVIES, TOP-NOTCH
CONCERTS, FULL-BLOWN
OPERAS AND THE LATEST
MUSIC VIDEOS,
REPRODUCED WITH
UNMATCHED SOUND
AND DELIVERED RIGHT TO
YOUR DOOR?**

JOIN THE CLUB.

For the biggest selection of laserdiscs available all you have to do is pick up the phone. Isn't technology wonderful?

1 800 322 2285
LaserDisc Fan Club™

© LaserDisc Fan Club 1990

**IT'LL MAKE ANY
LASERDISC PLAYER THOUSANDS
OF TIMES BETTER.**



Free shipping, free membership; discount prices, the best selection, and a monthly catalog, all just a phone call away.

1 800 322 2285
LaserDisc Fan Club™

© LaserDisc Fan Club 1990

For additional information, circle No. 146 on Reader Service Card.

Space: 1999

I am interested in finding the television series *Space: 1999*, starring Martin Landau, on videocassette. Is the series available and, if so, how do I obtain it?

John Pavlov
Medina, OH

International Video Entertainment distributes two *Space: 1999* episodes: *Alien Attack* and *Journey Through the Black Sun*. Both are available in Beta and VHS, at \$39.95 each. The tapes must be ordered through a retailer but, if you have a problem, call IVE at (800) 423-7455.

Two for the Road

I have been trying to locate a copy of the Audrey Hepburn/Albert Finney movie *Two for the Road*. The movie does not appear in the video catalogs, and inquiries have revealed that it is out of print.

Willow Twyford
Parsippany, NJ

This 1967 romance about a couple trying to save their marriage is not exactly out of print. The people at CBS/Fox Video, who own the rights to the movie, prefer to say "on moratorium." Until they decide to bring it back to life, we can only suggest you try older, larger, more established video rental outlets.



Lamarr: a well-coiffed Delilah.

Hedy Lamarr

I have been looking everywhere for any movies available with Hedy Lamarr. The only one I have been able to purchase is *Samson and Delilah*. Please let me know where I can buy any others.

Ted Colson
Mayo, FL

You're in luck. She's in *Ziegfeld Girl* (1941), newly released by MGM/UA at \$29.95. Also *Algiers* (1938), Lamarr's first American movie, and *Ecstasy* (1933), the

Czechoslovakian picture that won her international fame, are available from Video Yesteryear; they're \$29.95 each, plus shipping and handling; call (800) 243-0987 or write Video Yesteryear, Box C, Sandy Hook, CT 06482. *Dishonored Lady* (1947), a romantic murder mystery, and *Experiment Perilous* (1944), a thriller directed by Jacques (Curse of the Demon) Tourneur, are also available from Kartes Video Communications. Your local retailer should be able to order them for you through Kartes or call (800) 582-2000 for a dealer near you. Both titles are also available from Facets Multimedia. *Dishonored* is \$29.95 (plus shipping), *Experiment* is \$19.95; call Facets at (800) 331-6197 or write Facets, 1517 W. Fullerton Ave., Chicago, IL 60614.

The Burmese Harp

Where can I find *Harp of Burma*, or is it *Burmese Harp*? I saw it years ago on PBS; it was made in Japan after World War II. Sure would like to get a copy.

Phillippa Benson
Coquille, OR

The movie's title is *The Burmese Harp* and it was made in Japan in 1966. The story takes place just after World War II, as a battle-fatigued Japanese soldier travels across his war-torn country. You can buy or rent it from a mail-order company called Home Film Festival in Scranton, Pennsylvania. Home Film Festival has many foreign and independent movies on video as well as recent Hollywood features. *The Burmese Harp* sells for \$79.95, but you can rent it for three nights for \$5 plus shipping. Call (800) 258-3456 (remember that Pennsylvania is three hours ahead of Oregon), or write Home Film Festival, P.O. Box 2032, Scranton, PA 18501-9952 for a catalog and more information.

Dersu Uzala

I would like to know if *Dersu Uzala* (directed by Akira Kurosawa) is available on video and where I can purchase it.

I-Hong Man
Flushing, NY

Dersu Uzala (The Hunter), the tale of an elderly rural man who goes to the city to live with friends when his eyesight begins to fail, is available from Tamarelle's International Films for \$29.95. We've mentioned Tamarelle's in the past, but be advised, the company just moved. Its new address: P.O. Box 1249, Chico, CA 95927. Its phone number remains the same, though: (800) 356-3577; in California, call (916) 895-3429. For any Kurosawa fans, Tamarelle's also carries *Ran*, *The Hidden Fortress* and *The Seven Samurai*.

WANTED!

"I'm here to tell you about a Western ... best thing of its kind that's come along. It's honest. It's adult. It's realistic."

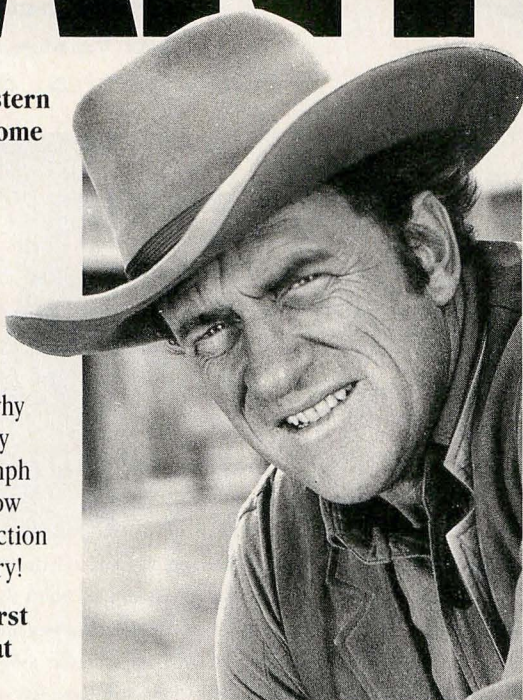
That's how, in 1955, John Wayne introduced the premiere episode of the Western that would become the most popular TV series of all time, GUNSMOKE.

Now you can see for yourself why America tuned into Dodge City every week for 20 years to see good triumph over evil. Because GUNSMOKE is now available for your home video collection — exclusively from CBS Video Library!

Fire off your order for your first Collector's Edition cassette at \$25 savings!

Your introductory videocassette includes the premiere episode of GUNSMOKE, "Matt Gets It" — featuring the introduction by John Wayne. Plus three more half-hour shows: "Tap Day for Kitty," "Hack Prine" and "The Killer," starring Charles Bronson as a psychotic gunslinger who leaves a bloody trail — until he has to face Matt Dillon.

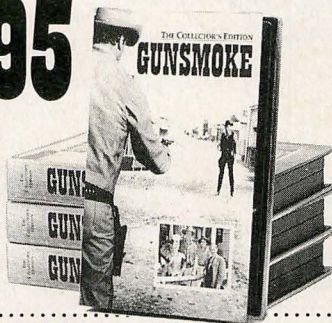
Come home to Dodge City's most beloved citizens: Milburn Stone as Doc Adams, Amanda Blake as Miss Kitty Russell, James Arness as Sheriff Matt Dillon and Dennis Weaver as Deputy Chester Goode.



GUNSMOKE

\$4.95

for your introductory 4-episode videocassette with subscription



Enjoy it for 10 days risk-free. If you're not delighted, simply return it within 10 days for a full refund. Or keep it and pay just \$4.95 — \$25.00 off the regular price.

After that, you'll receive a new videocassette in the series about every four to six weeks. Each cassette comes in a colorful collector's slipcase with fascinating facts about the series and the production.

Enjoy old friends and dozens of celebrity guest stars

In each GUNSMOKE adventure, you'll meet up with crusty old Doc Adams... spirited saloon keeper Miss Kitty Russell... slow-talking deputies Chester and Festus... and, of course, the legendary Matt Dillon, played by James Arness. You'll also delight at the big stars who pass through Dodge City: Bette Davis, Richard Dreyfuss, Jon Voight, Bruce Dern and Loretta Swit, to name just a few.

Each two-hour videocassette is yours to preview for 10 days risk-free. Yours to keep for only \$29.95 plus shipping and handling and applicable sales tax.

There is no minimum number you must buy and you may cancel at any time.

Use your credit card to order and call toll-free 1-800-CBS-4804.

© 1990 CBS Records, Inc.



GUNSMOKE:

THE COLLECTOR'S EDITION RISK-FREE SUBSCRIPTION FORM

☐ YES, rush my introductory videocassette for only \$4.95 plus \$2.45 shipping and handling (and applicable sales tax) and enter my subscription to GUNSMOKE: The Collector's Edition under the terms described in this ad.

Check one: ☐ VHS ☐ Beta

Check method of payment: ☐ Check enclosed made payable to CBS Video Library. M51

☐ Charge my GUNSMOKE purchases beginning with my first cassette to: M52

☐ American Express ☐ Visa ☐ MasterCard ☐ Diner's Club

Name

Account No.

Exp. Date

Address

Apt.

Signature

City

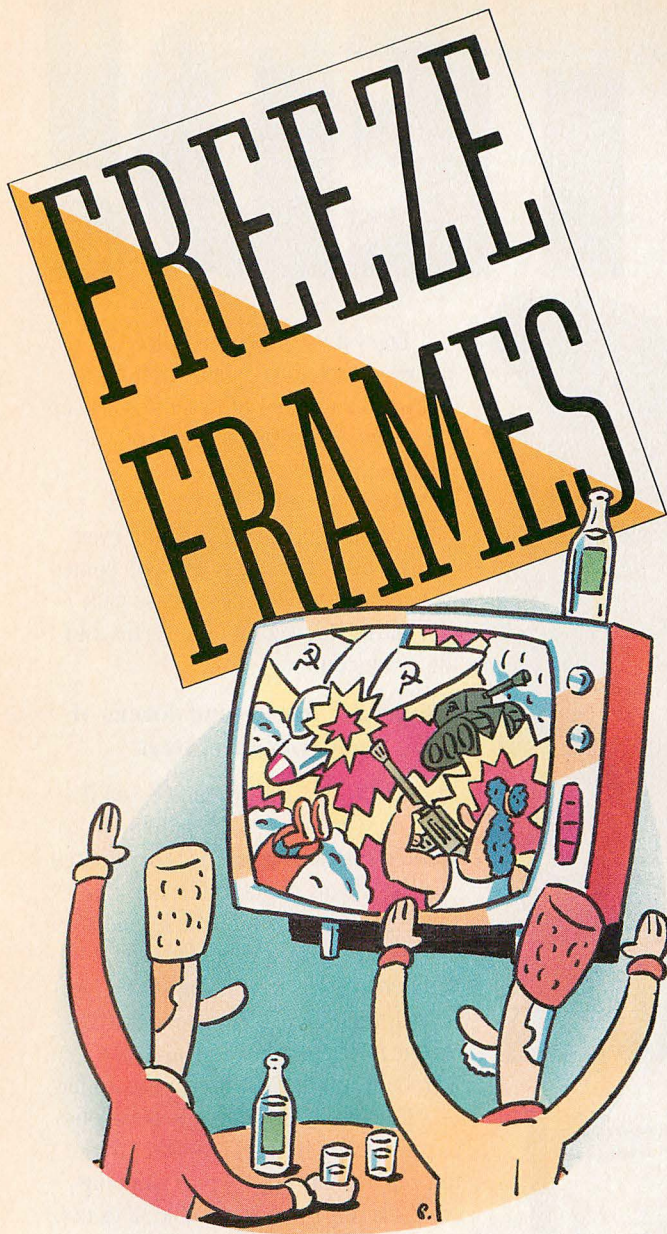
State

Zip

Phone Number

If I do not choose to keep my first videocassette, I will return it within 10 days for a full refund or for credit to my charge account. Note: All subscriptions subject to review. CBS Video Library reserves the right to reject or cancel any subscription. Canadian residents will be serviced from Toronto. **Applicable sales tax added to all orders.**

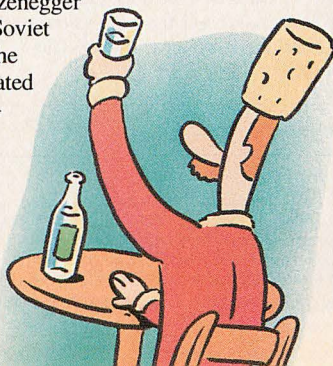
Mail to: CBS Video Library, P.O. Box 1112, Dept. GCQ, Terre Haute, IN 47811



VIDEO GLASNOST

From scenic Siberia comes news of the video cafe, a clever concept born more out of legal necessity than any desire to be futuristic or on the "cutting edge." In 1987 Soviet authorities legalized video—which until that time had been a burgeoning underground business—with the restriction that only "public organizations" could use home video technology to run shows. Hence the creation of Siberian video cafes (the largest of which seats 700 and has 40 video monitors), run by trade unions, youth groups and the like, where beleaguered Siberians can enjoy a bowl of borscht and a few... Chuck Norris movies?

Why yes. *The Economist* reports that anything with Chuck, Sly Stallone or Arnold Schwarzenegger goes down like a storm with Soviet video audiences. Most of the movies are poor copies of pirated tapes, which seems to matter little to the viewers—hell, if you lived in Siberia and this was your lone source of entertainment, you probably wouldn't be inclined to complain about bad picture resolution either.



QUOTE/UNQUOTE

"I just have a feeling that Hollywood needs some outsiders to bring back decency and good taste to some of the pictures that are being made."



So said Ronald Reagan during a recent jaunt to Japan, alluding to Sony's recent purchase of Columbia Pictures. Most industry analysts saw the purchase more as a bold diversification into the entertainment industry than a secret attempt to boost the morals of the American moviegoing public. (It's also a clever video move: Now Sony will have lots of movies to release in its decent and tasteful 8mm format.)

But Reagan seems to have missed the fact that just as good taste is timeless, bad taste is universal. Like America's popular culture, Japan's practically overflows with ques-

tionable material, some of it crossing over from the peculiar (we're particularly puzzled by one comic book depicting a school-girl growing to skyscraper proportions in order to battle a havoc-

wreaking giant turtle, only to wind up recruiting the marauding ter-rapin for more amorous ends) to the downright disgusting (a comic-book hero called Rapeman). American movies replete with racy material, such as *Fatal Attraction*, are just as popular there as here. But our venerable ex-president seems to think that Hello Kitty is about as rough as it gets in the Land of the Rising Sun.

DISC-ADDED GRANDEUR

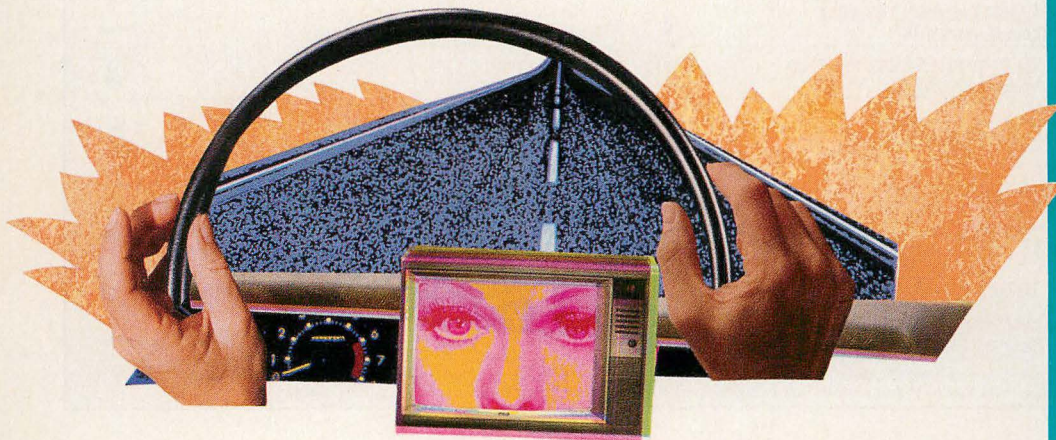
Settle into your seat as the opening credits roll and enjoy the heroic strains of the 20th Century-Fox fanfare engulfing the room in Dolby Surround sound. After various plugs for the delicious refreshments available at the snack bar, a disembodied voice tells you to relax and enjoy the show. Another Saturday night at the local multiplex? Guess again; it's your family's latest cam-corder epic, complete with music and graphic cues courtesy of RCA's *The Home Video Album*.

The Home Video Album is a unique home video accessory, highlighting various musical themes that you can dub onto your existing tapes. It includes various major studio fanfares, overture music, western, sci-fi and silent movie cues, even intermission music, all recorded in the aforementioned Dolby Surround.

But the music is only half the, um, picture, because *The Home Video Album* is a CD+G (CD+Graphics) as well. You can dub any of its 80 pictures onto your VCR by feeding the video signal of a CD+G player directly onto the tape. The graphics range from the usual "Show-time!" and "Blammo!" screens to a no-smoking sign.

AS IF A TIGER IN YOUR TANK WASN'T ENOUGH

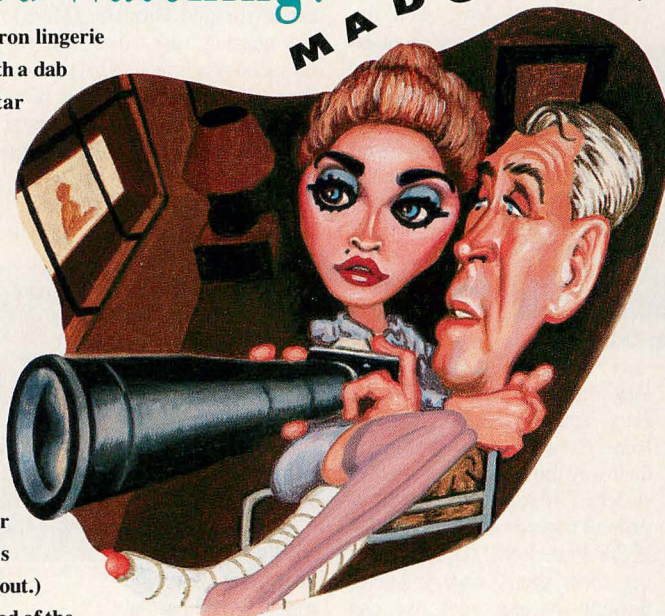
Car video is racing down the pike this year, and Hitachi wants to make sure it doesn't crash through the retaining wall. The company is the first in the US to offer a videocassette player with a separate LCD monitor designed specifically for in-car use. The monitor itself is less than two inches deep, making it easy to install anywhere in a car—and therein lies a problem. If the screen is installed within view of the driver, there's a risk that he or she may run a red light while engrossed in, say, the chase scene from *The French Connection*.



"We don't want to kill an industry in its infancy," says Gary Kelley, Hitachi's national audio sales manager, "or any consumers." So all of Hitachi's car video products and product information will carry a warning cautioning consumers not to install the monitor in the front of the car. The drivers in the family who are into car video will no doubt grumble, since it means they'll have to crane their necks over the back seat to follow the movie. Hitachi's warning is redundant in 17 states, though, where it's already a crime to install a video monitor in the front of a car. Kentucky and Rhode Island outlaw car video entirely, so the traveling family who can't live without TV had best put the pedal to the metal when traversing those states—fortunately, Rhode Island is very small.

What Are You Watching?

After tucking away her cast-iron lingerie and touching up her roots with a dab of black dye, stigmatic superstar Madonna is just like anybody else. Okay, maybe not, but like the rest of us she enjoys curling up with a fave video. Two of her perennials are *Rear Window* (MCA) and *It's a Wonderful Life* (various; this one is President Bush's top pick, too). Both pictures, of course, star Jimmy Stewart—who's Madonna's all-time favorite. (While the Material Girl has attracted more than her share of controversy, her high estimation of Stewart is something she'll get no argument about.) She claims to be especially enamored of the way he looks at co-stars Grace Kelly and Donna Reed in those two classics. It's certainly more reassuring than the way he looks at Kim Novak in *Vertigo*; as for us, we'll never forget the way he looked at his horse in *The Man from Laramie*.



ONE FOR NIPPER

Unlike the Soviet version, the Japanese concept of the video cafe was born out of the desire to be futuristic and "cutting edge." JVC's video cafe is at the heart of Tokyo's Ginza section, in the company's 28's Building. It stocks a wide-ranging library of variety tapes in the S-VHS-C format. Teens or adults on the go can wait for pals whilst sipping cherry colas and watching various videos on individual five-inch table monitors.

As for the somewhat cryptic name of the 28's Building, well, that takes some explaining. JVC stands for Japan Victor Co., and it began corporate life as a subsidiary of the American Victor Talking Machine Co. in the early part of the century. As such, it was entitled to use the image of the company's mascot, Nipper. While in the US, Nipper is now the mascot of RCA; JVC is still entitled to use it in Japan. And just like Hello Kitty, the dog responding to "His Master's Voice" is a much-beloved image. The only hang-up is how to spell Nipper's name in Japanese. Evidently there's no descriptive noun in the language to bestow on one who nips. However, since the number two is pronounced "nee" and the number eight pronounced "puh" (close enough), they have a way of transliterating the name. Now you know.



HIT LIST

LAST MONTH	TOP TAPES	THIS MONTH	TOP DISCS	LAST MONTH
1	BATMAN Warner—\$24.98	1	GONE WITH THE WIND MGM/UA LV—\$49.95	1
2	GHOSTBUSTERS II RCA/Columbia—\$89.95	2	THE WIZARD OF OZ MGM/UA LV—\$24.98	2
—	WHEN HARRY MET SALLY . . . Nelson—\$89.98	3	LAWRENCE OF ARABIA RCA/Columbia LV—\$49.95	3
3	WHO FRAMED ROGER RABBIT Touchstone—\$19.99	4	SCROOGED Paramount LV—\$24.95	—
—	STAR TREK V: THE FINAL FRONTIER Paramount—no list price	5	THE LAND BEFORE TIME MCA CLV—\$24.98; CAV—\$49.98	4
4	BAMBI Walt Disney—\$26.99	6	RAIN MAN MGM/UA LV—\$29.98	5
—	SEE NO EVIL, HEAR NO EVIL RCA/Columbia—\$89.95	7	SHOW BOAT (1936) Criterion CLV—\$49.95; CAV—\$124.95	—
5	SCROOGED Paramount—no list price	8	DEAD CALM Warner LV—\$24.98	—
—	K-9 MCA—\$89.95	9	THE LAST TEMPTATION OF CHRIST MCA LV—\$34.98	—
6	WORKING GIRL CBS/Fox—\$89.98	10	THE APARTMENT MGM/UA LV—\$39.95	—

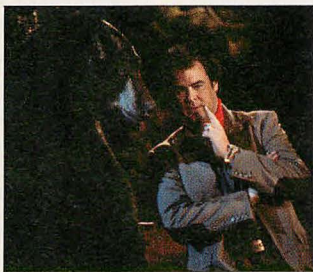
"Hit List" is based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The list includes titles taken from retailers' current top tape and disc lists as well as distributors' prerelease sales printouts.



Freeze That Frame

From our readers: a guide to the movies' most memorable goofs, gaffes and other "remote" secrets

Bear blooper: Several attentive VR readers noticed a variation on the "boom in the shot" problem in the Dan Aykroyd-John Candy comedy, *The Great Outdoors*. It's in a scene in which an intruding bear "has John Candy under a door and is in the process of jumping up and down on the door," writes Tim Salsgiver of Shelby, Ohio. "At the very bottom of the screen," continues Andrea Gardiner of Wilmington, Delaware, "you can see the bear trainer's stick."



Bearing it: Great Outdoors.

How many viewings?: "Toward the end of *Dr. Strangelove*, when Peter Sellers appears (at last) as Dr. Strangelove and goes through his slapstick routine, the actor playing the Soviet ambassador can be seen beginning

to break up at Sellers' antics," writes Nathan Leventhal of New York City. "I have seen the movie countless times, but I only just noticed this incident. Sellers' performance is so magnetic that I never bothered to look at anyone else in the frame until the 20th viewing or so."

Waterproof and waterlogged: "In *Certain Fury*, stars Tatum O'Neal and Irene Cara are seen swimming their way through the city's sewer system, drenched by a flood of rushing water," writes Ed Dollak of San Francisco. "Upon emerging from their 'watery grave' through an exit vent, we can see that their hair and clothes are bone dry!"

Meanwhile, Peter Delaney of Staten Island, New York, writes:

"In *Horsefeathers*, when Thelma Todd falls into the lake from the canoe she and Groucho [Marx] are sharing, the first shot of Groucho reaching into his pocket for a Lifesaver candy shows him dry. In the next shot, as he throws the Lifesaver, he is soaking wet. This is because he was one of the cast and crew who dived in to save Thelma when she announced she could not swim."

Mileage mishaps: "The time-traipsing DeLorean in *Back to the Future* is in need of odometer repairs," writes Pete Formani of Lowell, Massachusetts. "When Michael J. Fox is making his trip back in time, keep your eye on the mileage reading. As he runs from the Libyan terrorists, it reads 33,061. A few seconds later, it has dropped to 32,904! As he speeds into the past, it is back

to 33,062. When he returns to the present, it reads 33,051!"

Brady Patterson of Montreal advises: "In *Smokey and the Bandit*, using careful thumbwork to freeze some glimpses at the dash of Burt Reynolds' Trans Am, viewers may note that the odometer reading never changes despite some pedal-to-the-metal driving. Also, when Sally Field asks, 'Are



Turning Back the hands of time.

we really going 110?' we hope she means kilometers per hour, because that's what the Canadian speedometer is indicating."

**If you want quality...
don't settle for less
than the best!**

The best is a videocassette with the VHS Logo Trademark which identifies it has been manufactured under license from JVC. A licensed videocassette represents the highest standards of quality and meets the requirements of JVC, creator and developer of the VHS Video System.

JVC IS THE OWNER OF THE VHS LOGO TRADEMARK



A Symbol Of Quality Throughout The World

Buy your cassettes at a reputable video outlet to make sure you are buying a VHS licensed cassette and not one of inferior quality that could damage your VCR.

Anyone selling or manufacturing videocassettes bearing the VHS Logo Trademark without the authorization of JVC is in violation of law and may be liable to JVC for such violations.



Call 1-800-284-5539

JVC®

VICTOR COMPANY OF JAPAN, LIMITED

8-14, NIHONBASHI-HONCHO 4-CHOME, CHUO-KU, TOKYO 103, JAPAN

NEWSBREAKS

HDTV BOXING...NINTENDO LAWSUIT...



S-VHS MOVIES...CABLE TV HEARINGS

F.Y.I.

BLACK BOXES BUSTED?

THE MANUFACTURE, import and sale of black boxes used to defeat anti-copy encoding on prerecorded videocassettes would be made illegal under a proposed federal law. Macrovision, maker of an industry-wide anti-copying system, helped draft the measure introduced in Congress last fall.

NINTENDO ZAPS TENGEN

NINTENDO HAS EXCLUSIVE home videogame rights to Tetris, the hot-selling game developed in Russia, a San Francisco federal court ruled. The decision upheld a previous ban on sales of a competing version of Tetris marketed by Tengen, a subsidiary of Atari (see "Newsbreaks," Sept. '89 VR).

SHOWS FACE BLACKOUT

A TV STATION WHICH HAS exclusive rights to air a TV show in a market can force a local cable system to black out that show if it appears on a channel imported from another city. That's the ruling a federal court issued in November, affirming contested Federal Communications Commission regulations.

US CHIPS IN

US AND JAPANESE MANUFACTURERS of integrated circuits have agreed to cooperate on the design and production of integrated circuit chips for high-definition television equipment. US chip makers, though, have no assurances that their products will be used in Japanese-made HDTV sets.

TOWER TOUTS 8MM

SAYING IT WAS SPURRED BY sales of Sony's Video Walkman, Tower Video last fall expanded its sale of prerecorded 8mm videotapes to eight additional stores. The retailer now sells the tapes in 20 of its stores in 10 different cities.

ORION RUNS PSAs

ORION HOME VIDEO HAS begun placing public service announcements on some of its videocassette releases. Groups benefiting from the decision include the American Red Cross and Boys Clubs of America.

MULTIFORMAT MOVIE

Indy's Crusade Launched on S-VHS

By George Mannes

In what may turn out to be a shot in the arm for the Super VHS format, Steven Spielberg's *Indiana Jones and the Last Crusade* has become the first movie to be released on S-VHS simultaneously with its debut on VHS and Beta.

"The basic premise is to offer consumers *Indiana Jones* any way they want to receive it," says Alan Perper, vice president of marketing for Paramount Home Video, which is debuting the title February 1. In addition to putting the movie on S-VHS, traditional tape and laser disc formats, Paramount has licensed the movie to Sony for 8mm release.

The Last Crusade joins more than two dozen S-VHS titles distributed by San Francisco-based Super Source Video, which apparently was the only company in the country at presstime that was releasing features in that format. The S-VHS edition is priced at \$39.95, \$10



Indiana Jones gets carried away by S-VHS.

more than the laser disc versions of the movie and \$15 more than the other videocassette versions.

The S-VHS release will be letterboxed, preserving its original screen dimensions (see "The Letterbox Dilemma," page 36). The S-VHS version is "something for the buff and for the discerning customer," Perper says.

Paramount might do a marketing tie-in of the movie with JVC,

which originated the S-VHS format, Perper says. Dealers could show off S-VHS equipment with the *Crusade* tape, he says, but at presstime, no agreement had been finalized.

Roughly 1% of the 70 million VCRs in US households are high-resolution S-VHS decks, according to industry estimates. Perper said Paramount didn't think the S-VHS version would be a "huge seller."

ILLEGAL HARDWARE

FCC UNPLUGS VCR TRANSMITTERS

By Gary Arlen

The video police are on the prowl again—and this time they're looking for those gizmos that beam a signal from a VCR in one room to a television set in another.

After its latest confiscation of such devices in Oregon, the Federal Communications Com-

mission issued a warning that people who buy or use the low-power transmitters could face legal action. Previously, the FCC had focused its attention on the manufacturers and retailers of the device, not its users.

Other than saying that the FCC would confiscate all such gadgets that it found, the commission did not indicate what

penalties it would levy on video buffs who use the transmitters to create a wireless hookup between VCRs and TVs in different rooms.

The FCC has refused to approve many wireless devices because the units can interfere with local UHF television signals, aviation communication and other frequencies. The wire-

FEBRUARY'S

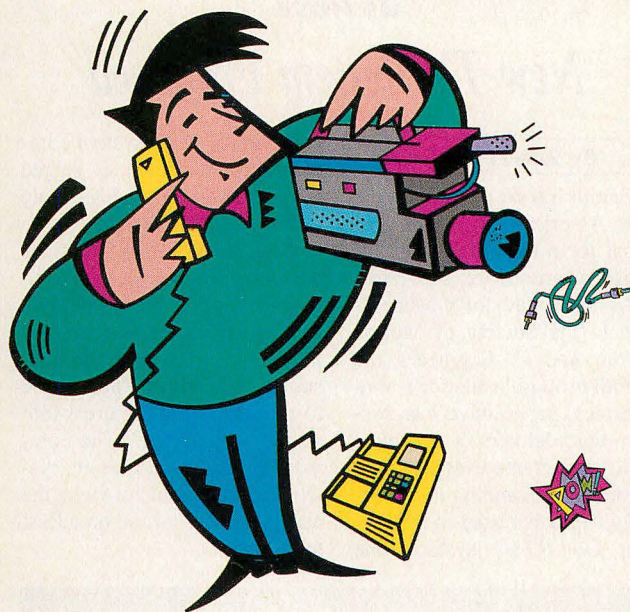
FAST FORWARD

The Hotline from **Video Review**®

CALL 1-900-370-2299 NOW!



Listen to what's new in **FAST FORWARD** this month—any time you want, seven days a week.
(You will be charged only \$1.00 per minute. You will be billed by your phone company.*)



1. CRITIC'S CORNER

Noted *Video Review* critic and author Molly Haskell reviews three sleepers of the month. Call today to find out which are her personal choices.



2. VIDEO REVIEW'S READER POLL—LETTERBOXING

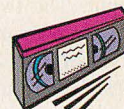
In a provocative feature in this issue, *Video Review* examines the practice of letterboxing movies on videocassettes and laser discs. Use **FAST FORWARD** to tell *Video Review* your feelings about this controversial issue.

3. HARDWARE LINE: MONITOR/RECEIVER FEATURE GUIDE

Learn what critical features every buyer should look for. We compare projection and direct-view TVs and we give you valuable in-store shopping tips.

4. THE VIDEO TICKER—GET DAILY UPDATES

What's new? *Video Review* contributing editor Ed Hulse lists the latest releases in comedy, drama, action/adventure and more. New titles every day.



5. PRODUCT WIRE—GET WEEKLY UPDATES

Hear noted consumer electronics writer Robert Gerson give up-to-the-minute reports on VCRs, camcorders, monitors and more. Plus, behind-the-scenes looks at tomorrow's technology breakthroughs and industry trends. News updated weekly.

6. LIVE FROM THE FLOOR OF CES!

Who has the hottest new products? What are the latest trends? *Video Review's* editors bring you the daily action from the Winter Consumer Electronics Show in Las Vegas.

7. WIN A TRIP TO LAS VEGAS

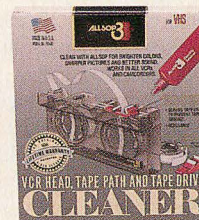
Call today for a chance to win a trip** for two to Las Vegas or other great prizes, such as Allsop head cleaners and gear.

*Charges billed by AT&T as agent for TeletimeSM

****OFFICIAL RULES. NO PURCHASE NECESSARY TO WIN.** 1. To enter the *Video Review* 900 Number Sweepstakes, call 1-900-370-2299 (you will be billed \$1.00 per minute by your phone company*), answer the three sweepstakes questions, and send your name, address and drawing code to *Video Review* 900 Number Entries, 902 Broadway, 20th Floor, NY, NY 10010, ATTN: Promotion Dept. Or, to write for the three sweepstakes questions, enclose a stamped, self-addressed envelope and send to *Video Review* Sweepstakes Questions, 902 Broadway, 20th Floor, New York, NY 10010, ATTN: Promotion Dept. Requests for questions must be received by January 29, 1990. Each completed entry must be mailed separately and received by February 10, 1990. 2. One (1) Grand Prize is a trip for two to Las Vegas, consisting of round-trip coach-class air travel via US carrier and accommodations for two nights/three days and show tickets for one performance at the Riviera Hotel Casino. Retail Value: \$2,000. NOTE: All travel must be taken before December 31, 1990. Certain restrictions apply. Accommodations and travel subject to availability and 45-day advance purchase before departure. Twenty (20) First Prizes are Allsop's VCR, Head, Tape Path and Tape Drive Cleaning Systems. Retail Value: \$19.95 each. Ten (10) Second Prizes are Allsop's Ultraline Compact Disc Cleaners. Retail value: \$14.95 each. Twenty (20) Third Prizes are Allsop's Cassette Deck Cleaning Systems. Retail value: \$7.95 each. 3. Winners will be selected in a random drawing from among all entries received. Odds of winning depend on the number of entries received. Drawing will be conducted on February 12, 1990 by the publishers of *Video Review*, whose decisions are final. All prizes will be awarded and winners will be notified by mail. Only one prize per individual or household. Prizes are not transferable and may not be exchanged. All manufacturers' warranties apply. Taxes, if any, are the responsibility of the winners. Winners and the travel companion may be required to execute an affidavit of eligibility and release. No responsibility is assumed for misdirected or late entries or mail. 4. Contest is open to residents of the US except employees of Viare Publishing Corp., their affiliates, subsidiaries, advertising and promotion agencies, and their immediate families. Void in Puerto Rico and wherever else prohibited by law. Subject to all federal, state and local laws. 5. For a list of winners, send a stamped, self-addressed envelope by February 28, 1990 to: *Video Review* February 900 Number Sweepstakes Winners List, 902 Broadway, 20th Floor, NY, NY 10010, ATTN: Promotion Dept.

Brought to you by

ALLSOP 3



P.O. Box 23, Bellingham, WA 98227
(206) 734-9090 • TELEX 15-2101 • FAX (206) 734-9858

Manufacturers of the world's finest VCR cleaning systems.

less transmitter marketed by California-based Rabbit Systems was redesigned as a hard-wired device several years ago after the FCC refused to approve the original configuration.

In the most recent crackdown on wireless VCR transmitters,

US marshals seized 67 "TV-200" transmitters made by New Image Products, an Oregon company. The FCC said that similar illegal devices have been sold under such names as TV Genie, Video Magic, Video Sender and Video Image.

MILESTONE TELECAST

BOXERS BRAWL ON HDTV



Duran faces off with Leonard in the high-definition forum.

By Alison Johns

Not all of the drama at the Sugar Ray Leonard-Roberto Duran boxing match in December centered on the outcome of the fight: The two super middleweights were participating in a television first. Live from the Mirage Hotel in Las Vegas, three high-definition television cameras were supplying a satellite feed to five cities in the first closed-circuit HDTV network aimed at a paying US audience.

The satellite broadcast went out to viewing sites in New York, Miami, Minneapolis, Toronto and Los Angeles that had a total capacity of 6,100 viewers. Boxing fans paid up to \$100 to watch widescreen action on screens as wide as 20 feet and on monitors as small as 30 inches across.

The network was put together by a consortium that included a US subsidiary of NHK, Japan's public television network, and a New York-based venture called HDTV Sports. Their efforts proved that if HDTV couldn't be brought to the people, they'd bring the people to HDTV.

The closed-circuit telecast of the fight was the first of what HDTV Sports hoped would be a series of high-def special events that would be transmitted to a network of receiving sites throughout the country. The sports bars and other entertainment venues that HDTV Sports envisions as part of its network could be fed a regular diet of events, such as World Cup soccer, horse racing and more boxing matches.

"Just like television in the '40s, [HDTV] will be seen in bars first, because there's no way to get it into the home," says Frederic Rosenberg, president of Platinum Sports Network, a partner in HDTV Sports with the HDTV production company Zbig Vision. Rosenberg plans to approach sports bars early this year to recruit them for the closed-circuit network.

The HDTV production equipment for the Leonard-Duran fight came from NHK, which was taping the broadcast for a delayed satellite telecast in Japan. At presstime, NHK was delivering one hour of HDTV via satellite daily to about 200 public sites around Japan.

PRICE AND SERVICE

Senate Eyes Cable TV Law

Legislation that would more strictly regulate cable television companies is likely to pass in Congress this year, following Senate hearings last November covering the state of the cable industry.

Sen. Daniel Inouye (D-HI), chairman of the Senate Communications Subcommittee, said that Congress' mailbags were heavy with complaints from constituents about shoddy service and excessive rate hikes. "We can't close our ears to the shouts from our constituents," he said. "They're very loud."

Before the hearings started, Sen. John Danforth (R-MO) introduced a bill that would limit

the number of local cable systems that a large operator could own and would give cities the power to regulate basic cable rates. According to *The Wall Street Journal*, the bill is one of more than a dozen introduced in Congress last year that would regulate cable.

John Malone, president of Tele-Communications Inc.—the largest US cable operator—told senators that it was justifiable to seek limitations on the number of subscribers that a cable company could have. Malone's company has ownership interests in cable systems covering 21.5% of US households with cable, he said. (G.M.)

US HDTV

New TV System Proposed

By Robert Gerson

Zenith has come up with the first American-developed proposal for a high-definition TV program production standard.

As submitted for consideration to the Society of Motion Picture and TV Engineers, the Zenith proposal calls for a non-interlace, progressive scan system that delivers a complete 787.5-line frame every $\frac{1}{60}$ of a second. The scanning rate is exactly triple that used in the current US NTSC system—one

use. Zenith's new system eliminates glitches such as jagged edges that result from interlacing fields, the manufacturer says.

While the system provides for the widescreen aspect ratio commonly associated with HDTV, Zenith says it feels there's a need for further study on consumer and industry preference to determine the picture width of the new system. The company says it can design its system to deliver a picture with the aspect ratio of current broadcast television.

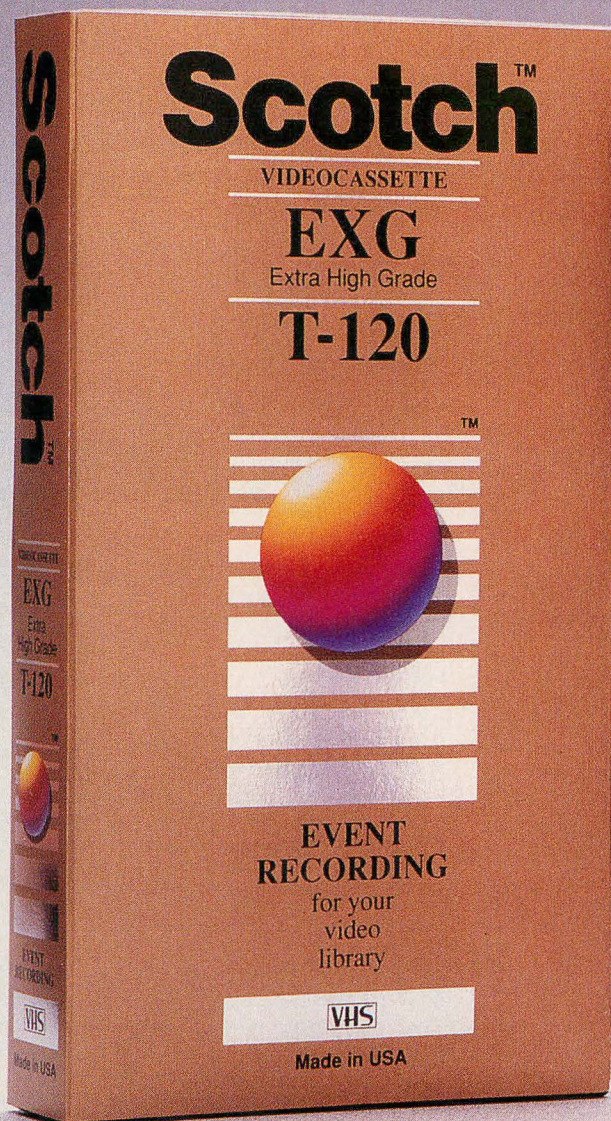


Zenith compares its finer points (left) with NTSC (right).

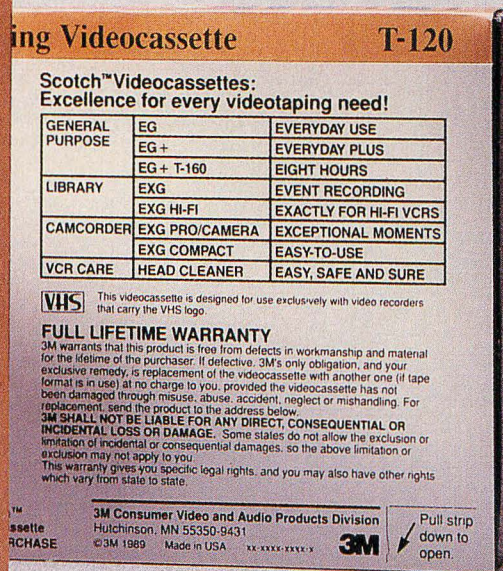
262.5-line field every $\frac{1}{60}$ of a second, interlaced to produce one 525-line, full-frame picture every $\frac{1}{30}$ of a second.

The resulting on-screen image, Zenith says, "offers the same visual effect" as the 1,125-line interlaced picture provided by the Japanese-developed HDTV production system currently in

Zenith says it is currently working with manufacturers of professional video gear to build prototype equipment which will be used to test the new production standard. The production system will be tested along with Zenith's proposed Spectrum Compatible HDTV transmission system.



Judge a videocassette by its cover.



And pick the right tape for all your recording needs.

Scotch™ Videocassettes make it easy by eliminating confusion over what tape is best for which use. The package front clearly identifies the grade of tape, and tells you its use. The back's convenient chart lists all the Scotch video products and their recommended uses with easy-to-find and easy-to-remember "E" words. Find your tape fast for everything from "Everyday Use" to "Exceptional Moments."

The next time you need a top-quality videotape or a safe, effective video head cleaner, use good judgment and pick the videocassettes that make it easy: Scotch Videocassettes. For more information write to: 3M Consumer Video and Audio Products Division, Building 223-5N-01, 3M Center, St. Paul, MN 55144-1000.

Scotch™ Makes It Easy.

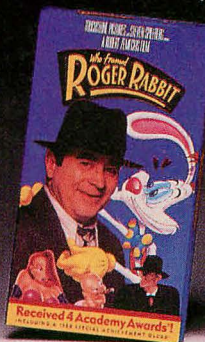
VIDEOCASSETTE



ADVENTURES IN BABYSITTING	♦ 950008
SEVEN BRIDES FOR SEVEN BROTHERS	962556
THE UNTOUCHABLES	♦ 166104
LICENSE TO DRIVE	♦ 150082
FRANTIC	♦ 151238
THE DEER HUNTER	151270
FAIRIE TALE THEATRE COLLECTION: CINDERELLA	252820
BEGINNING CALLANETICS	251874
HIGH PLAINS DRIFTER	152024
THE EMPIRE STRIKES BACK	♦ 152370
JEREMIAH JOHNSON	152522
THE RIGHT STUFF	♦ 154144
RETURN OF THE JEDI	♦ 154216
A STAR IS BORN (1954)	154224
BUTCH CASSIDY AND THE SUNDANCE KID	156014
THE POSTMAN ALWAYS RINGS TWICE (1981)	† 156762
TO KILL A MOCKINGBIRD	157130
THE SEARCHERS	161272
THE WORLD ACCORDING TO GARP	163222
FOR YOUR EYES ONLY	163472
A FISTFUL OF DOLLARS	♦ 163816
THIS IS ELVIS	163840
HELLO, DOLLY!	♦ 164476
JUMPIN' JACK FLASH	♦ 967260
JANE FONDA'S WORKOUT: LOW IMPACT AEROBIC	♦ 165262
CHISUM	657264
ERNEST GOES TO CAMP	♦ 166032
MARRIED TO THE MOB	♦ 166200
FIDDLER ON THE ROOF	♦ 166514
CROSSING DELANCEY	♦ 167060
RAISING ARIZONA	♦ 167300
THE LOST BOYS	♦ 167366
HANNAH BARBERA'S THE GREATEST ADVENTURE STORIES FROM THE BIBLE: THE NATIVITY	♦ 962652
MOSES	♦ 962644
DAVID AND GOLIATH	♦ 762842
THE CREATION	♦ 362542
THE BELIEVERS	♦ 463676
TEQUILA SUNRISE	♦ 250758
ROMANCING THE STONE	♦ 250900
LABYRINTH	♦ 250974
CALLANETICS	251222
CONAN THE DESTROYER	♦ 251552
SHENANDOAH	251560
ABOVE THE LAW	♦ 251866
CARTOON MOVIE STARS: BUGS BUNNY—SUPERSTAR	252628
FAIRIE TALE THEATRE COLLECTION: HANSEL AND GRETEL	151510
GENTLEMEN PREFER BLONDES	253246
A CONNECTICUT YANKEE IN KING ARTHUR'S COURT (ANIMATED)	157516
WALL STREET	♦ 550832
CLEOPATRA	254610
THE THIN MAN	257172
BILLY JACK	261056
JAWS	262010
SUDDEN IMPACT	♦ 253760
DISNEY'S: NUTS ABOUT CHIP 'N' DALE	♦ 151832
EXCALIBUR	264130
THE GREAT OUTDOORS	965630
9½ WEEKS	264444
EVERY WHICH WAY BUT LOOSE	265560
JANE FONDA'S COMPLETE WORKOUT	266066
RENT-A-COP	♦ 266074
SCARFACE	266644
DREAMSCAPE	267254
REBECCA	960202
THE MALTESE FALCON	♦ 267326
HELLO AGAIN	♦ 350068
THE MUSIC MAN	♦ 350332
A CLOCKWORK ORANGE	350718
THE MAN FROM SNOWY RIVER	350830
THE FLY II	♦ 350888
FAIRIE TALE THEATRE COLLECTION: SLEEPING BEAUTY	861430
DUNE	♦ 351754
DELIVERANCE	352444
CASABLANCA	965204
CAMELOT	354074
THE HITCHER	♦ 354234
STAKEOUT	♦ 354732
THE HUSTLER	♦ 356112
GIGI	357622
WHAT EVER HAPPENED TO BABY JANE?	360422
THE DREAM TEAM	651886
SPARTACUS	962476
AMADEUS	♦ 850810

TAKE YOUR ANY 6 MOVIES FOR 49¢ EACH

And Take As Long As Three Years To Buy Just 6 More Movies.
(Plus Shipping And Handling With Membership.)



♦ 550944

♦ 564254

♦ 951196

551258

♦ 150796

THREE MEN AND A BABY	♦ 564254	COCKTAIL	♦ 665162	ERNEST SAVES CHRISTMAS	452888	DIE HARD	♦ 665154
THE LAND BEFORE TIME	551258	DIANA: THE MAKING OF A PRINCESS	251882	DIRTY ROTTEN SCOUNDRELS	♦ 367536	DOCTOR ZHIVAGO	♦ 164146
WHO FRAMED ROGER RABBIT	♦ 550944	MISSISSIPPI BURNING	♦ 150484	COLORS	♦ 564736	CHILD'S PLAY	♦ 367054
BEACHES	♦ 150796	THE ACCIDENTAL TOURIST	♦ 850378	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	264114	WILLY WONKA AND THE CHOCOLATE FACTORY	956206
BILL & TED'S EXCELLENT ADVENTURE	♦ 951196	THE ROSE	♦ 464366	SHOOT TO KILL	♦ 962660	SHARKY'S MACHINE	661010
WHO'S AFRAID OF VIRGINIA WOOLF?	360430	ESCAPE FROM NEW YORK	464470	CITY HEAT	♦ 262412	PT 109	661260
HEARTBREAK RIDGE	♦ 361346	PILLOW TALK	464776	THE STEPFATHER	♦ 652584	THE DISORDERLIES	♦ 661332
THE KILLING FIELDS	♦ 361354	PHANTASM II	465650	AROUND THE WORLD IN 80 DAYS	♦ 653434	DEATH WISH 3	661500
THE GRAPES OF WRATH	361772	COMMANDO	♦ 466172	GUNGA DIN	852954	THE TOWERING INFERNO	♦ 662022
THE MANCHURIAN CANDIDATE	♦ 362454	THE PRINCESS BRIDE	♦ 466566	BLAZING SADDLES	653764	PURPLE RAIN	♦ 664070
DISNEY'S WINNIE-THE-POOH: THE GREAT HONEY POT	851638	BIG TROUBLE IN LITTLE CHINA	♦ 466574	DISNEY'S: MICKEY & THE GANG	♦ 851830	RIO BRAVO	664142
HANNAH AND HER SISTERS	363216	ON HER MAJESTY'S SECRET SERVICE	963510	A STREETCAR NAMED DESIRE	♦ 654550	PINK FLOYD: THE WALL	664206
FROM RUSSIA WITH LOVE	363474	THE WHALES OF AUGUST	467360	THE LONGEST DAY	654614	REBEL WITHOUT A CAUSE	664560
WEST SIDE STORY	363546	FAIRIE TALE THEATRE COLLECTION: RAPUNZEL	♦ 351512	THE QUIET MAN	654710	THE LAST UNICORN	664720
OFF LIMITS	♦ 363642	THE GRADUATE	♦ 550960	THE SHINING	656244	THE OUTLAW JOSEY WALES	665564
JEZEBEL	364340	THE MISSION	♦ 551282	THE LAST EMPEROR	♦ 551964	THE 'BURBS	150886
SHAKEDOWN	364646	COOL HAND LUKE	551442	MIRACLE ON 34TH STREET	♦ 960042	THE BIBLE	153454
FIRESTARTER	364662	EMPIRE OF THE SUN	♦ 551498				
CASUAL SEX?	365176	THE STING	551514				
ZORBA THE GREEK	365520	FUNNY FARM	551890				
DISNEY'S: THE RELUCTANT DRAGON	851814	BAD BOYS	551980				
THE DEAD POOL	♦ 366050	HER ALIBI	552196				
SUPERMAN IV: THE QUEST FOR PEACE	♦ 366130	THE BREAKFAST CLUB	♦ 552550				
BETRAYED	366524	PHANTOM OF THE OPERA	552688				
GYPSY	366604	CREEPSHOW	♦ 554172				
THE COLOR PURPLE	♦ 367214	DRAGNET	♦ 556364				
POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	♦ 367376	CUJO	557070				
TORAI TORAI TORAI!	367472	MASK	♦ 560022				
EVERYBODY'S ALL-AMERICAN	♦ 367552	DATE WITH AN ANGEL	561034				
KEY LARGO (B&W)	450382	SPLENDOR IN THE GRASS	561276				
VIETNAM: THE TEN THOUSAND DAY WAR (VOL. 1)	450534	OUT OF AFRICA	♦ 561356				
THE BLUES BROTHERS	450694	REVENGE OF THE NERDS	♦ 562302				
THE LAST STARFIGHTER	451554	HOW THE WEST WAS WON	562464				
RETURN OF THE LIVING DEAD PART II	♦ 452084	PSYCHO	562632				
CHITTY CHITTY BANG BANG	452718	LITTLE SHOP OF HORRORS	♦ 563250				
MARNIE	453264	FREAKY FRIDAY	563402				
ARTHUR	453762	GOLDFINGER	♦ 563476				
ENEMY MINE	♦ 455544	FIREFOX	564262				
ALL ABOUT EVE	456226	POLICE ACADEMY	♦ 963664				
HUSH...HUSH, SWEET CHARLOTTE	♦ 456234	DARK VICTORY	564752				
NEVER SAY NEVER AGAIN	456242	PLANET OF THE APES	♦ 565426				
ALIEN	461564	THE SECRET OF MY SUCCESS	♦ 565450				
M-A-S-H	462012	PROJECT X	566124				
PLAY MISTY FOR ME	462020	BENEATH THE PLANET OF THE APES	♦ 566204				
CONAN THE BARBARIAN	651556	SUPERMAN: THE MOVIE	♦ 566220				
FATAL BEAUTY	♦ 463434	BILOXI BLUES	164724				
THUNDERBALL	463514	BODY HEAT	♦ 964266				
DIRTY HARRY	635756	DANGEROUS LIAISONS	♦ 650368				
AN AMERICAN TAIL	♦ 153542	STARTREK IV: THE VOYAGE HOME	♦ 651082				
STAR WARS	♦ 650472	WALT DISNEY MINI CLASSICS: BEN & ME	651804				
ANNE OF GREEN GABLES	♦ 156746	BENJI THE HUNTED	♦ 661324				
		THE NEVERENDING STORY	♦ 364260				
		SESAME STREET PRESENTS: FOLLOW THAT BIRD	♦ 654220				
		THREE FUGITIVES	♦ 152890				

Time-Life Home Video

NOT JUST A CHOICE IN MOVIES. A CHOICE IN MEMBERSHIP. At Time-Life, we want to make owning movies more affordable and more enjoyable than ever. So we give you a choice in the way you join.

You can take any 6 movies now for 49¢ each plus shipping and handling, then take up to three full years to buy just 6 more. Or...

Take 3 movies now for 99¢ each plus shipping and handling, then take a full year to buy just 2 more.

Either way, you can opt to take your First Club Selection now at additional savings...and reduce your commitment, too. See the coupon for details.

THE SAVINGS CONTINUE EVEN AFTER YOU JOIN.

- Two-thirds of our movies are priced at *less than* \$30. What a great way to build a whole video library at home.
- We discount all movies that list for \$59.95 and up. So you'll save at least 10%, often 20%, and sometimes up to 50% on new releases.
- We reduce our prices as soon as studios reduce theirs. When the studios eventually drop their prices to \$29.95 and \$19.95, so do we. Immediately.
- Keep on saving with our Club Bonus Plan. When you complete your enrollment agreement, you can save with our "buy one, get one at half-price" Bonus Plan.

TIME-LIFE
HOME VIDEO
The best way to buy movies

PICK... OR ANY 3 FOR 99¢ EACH

And Take Up To A Full Year To Buy Just 2 More Movies.
(Plus Shipping And Handling With Membership.)



♦ 450462

667442

851090

♦ ††550808

♦ 250348

THE WIZARD OF OZ (50TH ANNIVERSARY LIMITED EDITION) ♦ ††550808	FATAL ATTRACTION ♦ 966056	GORILLAS IN THE MIST 467030	BEETLEJUICE ♦ 750674
TWINS 667442	MIDNIGHT RUN 766070	BULL DURHAM ♦ 265552	LETHAL WEAPON ♦ 164066
WORKING GIRL 851090	ONE FLEW OVER THE CUCKOO'S NEST 750682	ON GOLDEN POND 964362	MAC AND ME ♦ 567240
RAIN MAN ♦ 250348	DISNEY'S SING-ALONG SONGS: FUN WITH MUSIC 751782	THE LIFE AND TIMES OF JUDGE ROY BEAN 761220	RETURN TO SNOWY RIVER ♦ 964434
THE SOUND OF MUSIC ♦ 450462	D.A. ♦ 961704	MANHATTAN 762474	THE JANUARY MAN ♦ 752118
D.A. ♦ 961704	ARTHUR 2 ON THE ROCKS ♦ 751870	THE BIRDS 762634	THE GODS MUST BE CRAZY ♦ 766616
ACTION JACKSON ♦ 667362	LEAN ON ME ♦ 751892	DIAMONDS ARE FOREVER 763172	BONNIE AND CLYDE 767000
MASTERS OF THE UNIVERSE ♦ 667370	PHANTASM 751958	EIGHT MEN OUT ♦ 767066	DISNEY'S WINNIE-THE-POOH: NEWFOUND FRIENDS 651628
PUMPKINHEAD 667434	OVERBOARD ♦ 267270	DOCTOR DOLITTLE ♦ 764110	CLEAN AND SOBER 767234
THE DESERT FOX 667522	SAY ANYTHING 752198	JOURNEY TO THE CENTER OF THE EARTH ♦ 764256	CLARA'S HEART ♦ 767330
35TH ANNIVERSARY PLAYMATE 667530	HOLIDAY INN 753716	THE BELLS OF ST. MARY'S (B&W) †764272	THE WITCHES OF EASTWICK ♦ 767402
THE GOOD MOTHER ♦ 766062	THE EXORCIST 754174	THE MILAGRO BEANFIELD WAR 764432	THEY LIVE 767154
THE LION IN WINTER 750962	THE POSEIDON ADVENTURE 754510	THE LETTER †764754	THE LONG RIDERS 850304
LEGAL EAGLES ♦ 751122	AN AMERICAN IN PARIS 757136	AMERICAN GRAFFITI 960766	INNERSPACE ♦ 850698
THE GOONIES ♦ 961560	FAST TIMES AT RIDGEMONT HIGH 757570	BEVERLY HILLS COP II ♦ 766054	FLETCH LIVES ♦ 851228
BRINGING UP BABY 952906	COAL MINER'S DAUGHTER 664632	HARRY AND THE HENDERSONS ♦ 965550	BIG ♦ 951622
E.T. THE EXTRA-TERRESTRIAL® ♦ 263746	GOOD MORNING, VIETNAM ♦ 661742		*BATTERIES NOT INCLUDED 861736
			THROW MOMMA FROM THE TRAIN ♦ 450864

†Purchase of this cassette from Time-Life Home Video does not qualify for any rebate currently being offered by MGM/UA Home Video.

♦ Closed-captioned for the hearing impaired.

†Available in VHS only.

lets you decide.

WE MAKE OWNING MOVIES AFFORDABLE. AND EASY. About once a month, you'll receive our colorful, illustrated Club Catalog. You can choose from the Video Main Selection or over 500 alternates, with titles from every major studio. Also, twice a year you'll receive our Movie Directory of over 1,300 titles, for a total of up to 15 buying opportunities.

If you wish, the Video Main Selection will be sent to you automatically. If you prefer an alternate selection or none at all, fill in the response card always provided and mail it by the date specified. You'll always have 10 days to decide. Should you ever receive a video without having had 10 days, you may return it at our expense.

The videos you order will be billed at regular Club prices—currently \$19.95 to \$79.95 (plus shipping and handling). Once you fulfill your Club agreement by purchasing either 6 movies in three years or 2 movies in the next year for as little as \$19.95 each, you become eligible for our Club Bonus Plan.

10-DAY RISK-FREE TRIAL. We'll send complete details of the Club's operation with your introductory shipment. If you're not completely satisfied for any reason, return everything within 10 days for a full refund and no further obligation.

For fastest service, call toll-free,
24 hours a day, 7 days a week

1-800-752-6300

Please have title numbers and
credit card information ready.



A07

TIME-LIFE HOME VIDEO CLUB, P.O. Box 8520, Harrisburg, PA 17105-8520

☐ YES, please enroll me in the Time-Life Home Video Club under the terms outlined in this advertisement and the offer I choose below.

6 MOVIES FOR 49¢ EACH		OR	3 MOVIES FOR 99¢ EACH	
#	Send me these 6 movies for 49¢ each plus \$1.50 each shipping and handling. (Total: \$11.94.) I agree to buy 6 movies at regular low Club prices within the next three years.	#	Send me these 3 movies for 99¢ each plus \$1.50 each shipping and handling. (Total: \$7.47.) I agree to buy 2 movies at regular low Club prices within the next 12 months.	
#				
#				
#				
#				
#				
TAKE A 7TH MOVIE NOW AND SAVE UP TO 88% MORE.		TAKE A 4TH MOVIE NOW AND SAVE UP TO 84% MORE.		
#	Send my First Club Selection now for just \$9.95 plus \$1.50 shipping and handling (a total of \$11.45 which I'm adding to my payment above). I'll save up to \$70 off regular Club prices and have just 5 videos to buy instead of the usual 6 within the next three years.	#	Send my First Club Selection now for just \$12.95 plus \$1.50 shipping and handling (a total of \$14.45 which I'm adding to my payment above). I'll save up to \$67 off regular Club prices and have just one video to buy instead of the usual 2 within the next 12 months.	

Check one: ☐ VHS ☐ Beta

Payment options: ☐ My check/money order for \$_____ is enclosed. 0-E5/0-M5
(Applicable sales tax added later to all orders in NY, PA and CA.)

☐ Charge my introductory tapes and future Club purchases to: 0-E7/0-M7
☐ VISA ☐ MasterCard ☐ American Express

Card No. _____ Exp. Date _____

Signature _____

Name (Please print) _____

Address _____ Apt. _____ City _____

State _____ Zip _____ Phone No. (____) _____

NOTE: Time-Life Home Video Club reserves the right to reject any application or cancel any membership. Offer limited to continental U.S. (excluding Alaska).

2/90
V478-2-1



HEADS UP

To watch TV without disturbing the peace, consumers can buy two new headphone systems.



Viewers can enjoy true Dolby Surround sound with the Memorex VHS 100 Video Headphone System, according to the manufacturer. With two drivers per ear, the headphones permit front/rear dimensional effects. The system (\$100, above) requires a separate surround sound amplifier. Memtek

P.O. Box 901021
Fort Worth, TX 76101
(817) 878-6700

Arkon's IR-200 Infra-sound cordless headphone system works



with TVs that don't have headphone output jacks. Turn the volume down on your TV set and place the IR-200's microphone in front of the speaker; the system (\$80) supplies clear sound to the headset, Arkon says.

Arkon
11627 Clark St.
Arcadia, CA 91006
(818) 358-1133

—George Mannes

JVC VHS-C Camcorder Model GR-A1U \$999

"Automatic" is the key word for JVC's new camcorder. This model has a full-range auto-focus system that doesn't require switching the lens to a macro setting to get close-up shots, according to the company. Rather than having manual focusing to complement its auto focusing, the camcorder has a focus lock. In addition, the GR-A1U features fully



automatic backlight compensation, fully automatic white balancing and automatic loading. A retake function enables fast access to any point on the tape for

quick re-recording of unsatisfactory footage.

JVC, 41 Slater Dr.
Elmwood Park, NY 07407
(201) 794-3900



NATIONAL CAPTIONING INSTITUTE Closed-Caption Decoder Model TeleCaption 4000 \$180

By adding subtitles of narration and dialogue, NCI's TeleCaption 4000 enables the hearing-impaired to better enjoy specially encoded video programming. This

latest model can, in some cases, substitute for a cable TV converter box. Features include a broadcast/cable tuner, a wireless remote, parental channel blocking and favorite-channel selection.

NCI, 5203 Leesburg Pike
Falls Church, VA 22041
(800) 533-9673 (voice)
(800) 321-8337 (TDD)



SANSUI A/V Amplifier Model AU-X611AV \$750

This integrated audio/video amplifier has two wide-band (8 MHz) video buffer amps permitting 640 lines of horizontal

resolution, according to the manufacturer. The AU-X611AV has inputs for one S-video and two standard video sources and one output apiece for standard video and S-video. The audio output is 80 watts per channel. The

AZDEN Video Editor Model VE-100 \$450

Using the VE-100 and two VCRs (one of which must have an infrared remote control), budding editors can piece together 100 scenes at one sitting. The machine is compatible with all video for-



mats and is accurate to within three frames, according to the manufacturer. With the editor, one can fade audio in and out, preserve stereo sound and incorporate sound from an external audio source.

Azden
147 New Hyde Park Rd.
Franklin Square, NY 11010
(516) 328-7500

unit also includes an audio processor loop for connection of signal processing components.

Sansui
1250 Valley Brook Ave.
Lyndhurst, NJ 07071
(201) 460-9710

Get The Latest Info In A Split Second...

FREE!



Call 1-800-284-5539 Now


V

ideo Review and select advertisers bring you a simple, toll-free service to help you obtain additional product information. Call today for this free service.

Participating
Advertisers

Phone
Code Number

Follow these easy steps:

1. Look for this phone symbol () in ads in this issue of *Video Review*.
2. Dial on a touch-tone phone the toll-free number (1-800-284-5539) located below the phone symbol.
3. Listen to a voice that says, "Welcome to Touch-tone's Audio Information System," and enter the code number found *inside* the phone symbol.
4. Listen to the advertiser's message.
5. Press your phone's keypad for the option that fits your needs.

LUXMAN
Home Audio Components



For Product Information

Call 1-800-284-5539

JVC
VICTOR COMPANY OF JAPAN, LIMITED
VHS

JVC IS THE OWNER OF THE VHS LOGO TRADEMARK



For Product Information

Call 1-800-284-5539



THE MISTAKING OF THE PRESIDENT

*Our Media-Crazed Age Has Fostered a New Breed of
Political Watchdog—the Video Historian*

BY PAUL SLANSKY

I first noticed the desire during the summer of 1973, that giddy season when it became apparent that Richard Nixon would be leaving the White House early. It suffused me one August evening when CBS showed exclusive footage of a presidential tantrum—a furious Nixon, increasingly crazed by the tightening of the Watergate noose, shoving Ron Ziegler toward reporters in New Orleans—and resurfaced periodically thereafter, most notably when the President went to Disney World to announce that he was “not a crook,” and when he showed up at the Grand Ole Opry to demonstrate that neither was he handy with a yo-yo. By the time he resigned in disgrace, put his mother’s saintliness on the public record and offered up one final, wildly incongruous victory wave, the urge was overwhelming: I wanted to see these sublime moments again. Actually, I wanted to see them over and over again, to memorize every nuance, to show them to friends. I craved the ability to rerun reality.

Paul Slansky is the author of *The Clothes Have No Emperor (Fireside)*, an exceedingly barbed day-by-day history of the Reagan years. While Slansky’s opinions are his own, he does have all his facts on tape.

This urge diminished during the numbing tedium of the Ford years, returned as strong as ever on the occasions of the 1977 Nixon-Frost interviews, then lay dormant again until an August night in 1980 when President Carter, addressing the Democratic convention in New York, began invoking the names of past party heroes in the wan hope that some of their luster might dribble onto him.

“Franklin Delano Roosevelt!” he bellowed. “Harry S. Truman! . . . John Fitzgerald Kennedy! . . . Lyndon Baines Johnson! . . . And a great man who should have been president, and who would have been one of the greatest presidents, Hubert Horatio Hornblower!”

Hornblower! Carter had just revealed a brilliant detail about

himself—that he so routinely derogated Humphrey this way in private that he couldn’t stop himself from doing it on national TV. “Hubert Horatio Hornblower!”

I wanted to see it again right away, 10 times, maybe 20. I wondered how many times I could watch it—50? 100?—before it would fail to make me laugh. When a friend told me the next day that he had Carter’s speech on videotape, I felt as if all of life’s problems had just been solved for me. “Including Hornblower?” I asked, afraid to trust such good fortune. “Very definitely including Hornblower,” he said. (To date, I’ve seen it well over 100 times, and it still delights me. Hornblower!)

When the next such epiphany exploded—President Reagan telling reporters that his dog Millie’s name was “Lassie”—I had just bought my first VCR and, while testing it, had captured the moment, quite by chance, for posterity.

So began my career as a video historian.

My library contains over 300 movies. It includes complete sets of *Monty Python*, *The Honeymooners* and *The Prisoner*, along with 50-plus hours of *Mary Hartman, Mary Hartman*, 40-plus hours of *Cheers* and all but one episode of the original *Twilight Zone*. I have all 11 hours of *The New Show* and all 21 installments of *The Wilton-North Report*, the two excruciatingly unfunny fiascos it was my privilege to work on. I am—let’s be blunt about this—no stranger to video collecting.

But, given a modicum of electronic aptitude and a particularly virulent strain of compulsiveness, anyone can accumulate these things. The video historian, though, is after smaller prey: the telling details that contain the truth about American life in the Video Age. Since the daily chroniclers of the media perversely chose to downplay the key truth of the 1980s—that an actor, and a bad one at that, was playing the part of our President on the TV series that the presidency had become—it fell to me to

assemble the history I saw. I became a video prospector, mining endless hours of videotape for those golden nuggets of surrealism that contained the essence of the era. I set out to compile an indisputable memory for a nation that clearly didn't want one.

With three VCRs and two TVs, I began recording the nightly newscasts, saving all the choice moments—Reagan falling asleep with the Pope, Nancy hopping into Mr. T's lap, the First Lady feeding the President his lines ("Doing everything we can," she prompts. He pipes up brightly, "We're doing everything we can.")—and thousands of less exotic ones by dubbing them onto carefully indexed master cassettes. I taped all the Sunday morning shows, since you never knew when an Ed Meese would turn up to declare himself "in the forefront of the civil rights movement in the country today."

The daily morning shows also had to be monitored—when Reagan told David Hartman about the people who are "homeless, you might say, by choice," I was waiting for it. *Nightline*, of course, was essential. (Imagine my dismay had I missed George Bush repeatedly calling Ted Koppel "Dan.") All presidential speeches were recorded, as were—in all of their ignorant glory—the increasingly rare press conferences.

Of course, the most surreal episodes of *The President Reagan Show*—his introduction of Liberian president Samuel Doe as "Chairman Moe," his reference to Princess Diana as "Princess David," his urging Notre Dame to "win just one for the Gipper" (The *Gipper*? Big deal, so he read the card wrong)—usually wound up on the networks' cutting room floors, which is why cable was indispensable for me. CNN's live coverage of most presidential events, along with gavel-to-gavel coverage of spectacles like conventions and congressional hearings, and C-SPAN's rebroadcasts of these events in their entirety, made my history of the '80s possible. And now, as the former First Lady so charmingly put it, it's *my turn*.

Media myth notwithstanding, my history clearly exposes the "Great Communicator" as a senile, morally obtuse boob, a vapid ignoramus who could not complete a sentence unless he was reading it from cards, married to an overly weight-conscious clotheshorse—down, at one point, to a size 2!—who, perhaps due to lack of nourishment, was forever toppling over. (My compilation of "Nancy falling" footage is labeled *There She Goes Again*.)

My history notes that when President Reagan finally admitted that he'd had skin cancer, he referred to the pimple on his nose as "my little friend" and said that he "squoze" it. (This is, to my knowledge, the only recorded presidential usage of "squoze.")

My history notes that when President Reagan was asked if his sudden pre-election anti-drug bluster meant he was going to take the drug program away from Nancy, he said, "Do I look like an idiot?" and then grinned with imbecilic glee.

And, of course, my history features the ultimate document of the decade—a tape I call *Let Reagan Be Reagan*, a not-for-broadcast live feed captured by the brilliant political satirist Harry Shearer on his satellite dish in Los Angeles, in which the newly inaugurated leader of the free world, unaware that he could be spied on by dish owners, stood for 10 minutes and waited to be told to flip a coin to help get the Super Bowl underway.

The tape depicts the Reagan you never see—the one that's there when the audience isn't, Reagan in stultifying real time instead of seven-second sound bites. It is as terrifying a tape as you are likely to see.

He practices the actual flip, several times. ("Let's see how this works.") He rehearses his lines, preparing for all eventualities. ("It is heads! It is tails!") He checks his script again, moving his lips as he reads. (I swear!)

He suddenly starts humming along to "America the Beautiful," and just as suddenly stops. He checks to make sure the

coin's still in his hand. He makes a tidbit of inane banter with the crew, and the crew laughs uproariously at nothing.

Mainly, he stands there for 10 minutes, silent and lifeless, a deflated President balloon. Then the camera light goes on and he springs to life, head bobbing, eyes crinkling, as he performs the first duty of his second term: "It is tails!"

Simply put, the tape reveals the truth about Ronald Reagan that the nation spent the last decade not daring to speak: He is an intellectual and emotional black hole, an electronic mirage. Off camera, he doesn't exist.

Without the efforts of a pair of dedicated couch archivists, this key piece of evidence would have evaporated into the ozone, lost without a trace. Instead, there are people of my acquaintance who know whole sections of the tape by heart—I have seen it over 100 times myself, and I still occasionally discover something new in it—and it has been described in detail in *The New York Times* and *Newsweek*. I would not be at all surprised to find a reference to it in presidential biographer Edmund Morris' upcoming tome on Ronnie. It is, in short, part of the permanent record.

As the average citizen can pick up a videocamera and become a journalist (one sees more and more amateur footage popping up on the news; the car plunging into the gap on the Bay Bridge during the San Francisco earthquake, for example, was captured by an amateur), so can any VCR owner write his or her version of history.

Here's Nancy lunging to cover her husband's half-shaven head. And there's Ronnie explaining that the \$2 million he pocketed in Japan was a fair wage because he had to do "nine days of work." And how about Dan Quayle telling Sam Donaldson, "I stand by all misstatements I have made"? Press the record button and they're yours forever.

As we approach the last decade of the last century of the millenium, we overworked video historians could use some help in preserving these moments of blinding truth from the wash of the nation's infinitesimal attention span and even shorter memory. Join us, won't you? □



**COMPETITIVE PRICING... CALL NOW
FOR YOUR BEST DELIVERED PRICE!**

Miniature CAMCORDERS

**KYOCERA
KD-S530**
Kyocera 8mm Camcorder
Finemovie8

- 4 HEAD
- HI-FI
- 1 lb 12 oz
- DUBBING
- EDITING



HI-FI STEREO CAMCORDERS



CANON 8mm A1

**AUTHORIZED
DEALER for:**

- CANON
- GE
- HITACHI
- JVC
- KYOCERA
- MINOLTA
- PANASONIC
- OLYMPUS
- RCA
- RICOH
- MUCH MORE!

— MOST POPULAR FEATURES —

- SUPER VHS 8:1 ZOOM \$699
- SUPER VHS 8:1 ZOOM w/FLYING ERASE HEAD \$895
- SUPER VHS FULL SIZE TIME/DATE 8x ZOOM \$1199
- w/DIGITAL EFFECTS \$1079
- PVS 445 \$899
- 8mm/SPECIAL EFFECTS 420 PIX, SLOW MO. HI-FI, 1:2000 SHUT

- VHS-C 6:1 ZOOM 5 LUX FLY ERASE \$599
- 8mm 4 LUX FLY ERASE HI-FI SOUND \$699
- VHS FULL-SIZE CAM TIME/DATE 6:1 ZOOM \$699
- VHS FULL-SIZE CAM TIME/DATE/8x ZOOM \$750
- VHS 8:1 ZOOM FLY ERASE w/CH GEN \$950

**INCLUDES
— ALL —
ACCESSORIES**

BEST VALUE:

- PANASONIC PVS550
- PANASONIC PV520
- CANON H460/H660
- OLYMPUS VXS405KU
- CANON E808
- RCA CC320
- JVC GRS707
- JVC GR60U
- CANON A1
- RICOH RB00H

SUPER PRICE REDUCTIONS:

- MINOLTA 881
- KYOCERA KD330
- HITACHI VM2250
- RCA CC310
- GE GE9825
- RICOH R850
- CANON E440
- CANON E80
- JVC GRS77
- E640

SUPER VHS CAMCORDERS



JVC
GRS707

**VCR's - VHS & BETA
8mm**



- PANASONIC 4 HD VHS w/FLY ERASE HD \$359
- QUASAR 4+2 HD HI-FI ST MTS \$349
- SUPER VHS HI-FI MTS \$469
- 4+2 SUPER VHS HI-FI MTS SUPER & FLY ERASE \$569
- 4+2 SUPER VHS HI-FI MTS DIGITAL w/FLY ERASE VIDEO BRAIN - Tiller & Data recording - Syncro-Edit Feature - Shuttle Jog Control \$799
- SUPER VHS TOP of the LINE FULLY LOADED \$2200
- BETA DECK \$275
- VHS PLAYER \$159
- 8mm STEREO PCM HI-FI PORT. \$599
- 8mm PLAYER \$299

**SPECIAL EFFECT
& CHARACTER GEN.
EDITING PROCESSOR**



- JVC JXSV55 S-VHS Editor w/Special Effects Mike Mix \$459
- DIRECT ED PLUS-COLOR Add Titles - Special Effect w/Remote CALL
- JVC CGV60U CHAR. GENERATOR 4 Page Scroll - 3 Size Typeset - B/W \$179
- SONY SBV1000 8mm SELECTOR SVHS HI BAND PRO SWITCHER CALL
- NADY & AZDEN PRO Wireless UHF Mikes \$129
- SUN PAK VIDEO LIGHT CV300 \$99
- SONY P6120 8mm \$599
- SUPER VHS TAPE (T120) \$800
- NP77 \$48

**TV's
20" REMOTE
COLOR TV
MTS STEREO
\$299**

**45" 650 LINE
HI-RESOLUTION
STEREO
\$1695**
**SUPER VHS
30" TV
\$895**

**700 LINE 50"
w/MTS SURROUND
46" PNP SVHS
TOSHIBA,
PIONEER
SONY
JVC**

**26" SUPER
INPUT
WHITE
BALANCE
MTS**

LASER DISC - VIDEO



RECEIVERS COMPACT DISC

**CAR STEREO
— CALL TOLL FREE —
& RADAR DETECTORS**



FAX MACHINES
• TOSHIBA 3300 \$739
• TOSHIBA 3700 \$1049

**DISC PLAYERS PORTABLE
PHONES**



FOR MORE INFO, Call:
(201) 696-6531

WE WILL MATCH OR BEAT ANY LEGITIMATE PRICE
ASK ABOUT OUR OPEN CREDIT LINE (up to \$10,000)

Call Toll-Free: **1 (800) 444-6300**
Orders: **1 (800) 247-4654**

We ship within 24 hours.
All prices quoted included
manufacturer's standard
accessories & U.S. War-
ranty. All units are factory
sealed. Shipping & han-
dling extra.

THE CAMCORDER

Ten Years of Getting in Focus with the Top Home Moviemaking Medium—Video

BY DAVID HAJDU



R
E
W
I
N
D

This was before Donald Trump owned the Plaza Hotel, back when a press conference in its Grand Ballroom was considered a Very Big Deal. Akio Morita, the founder of Sony, had come from Tokyo to conduct a personal demonstration of a new product he said had the potential to become “bigger than Betamax,” which was the highest accolade he could give. Morita held the gadget in one hand, pointed it at some reporters, and their pictures appeared on a television set in the room. The gadget was the first working prototype of a camcorder ever demonstrated, and it turned out to be a Very Big Deal indeed.

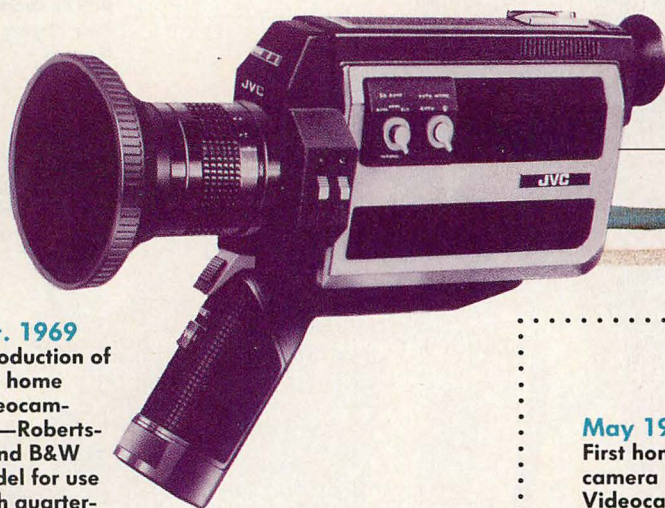
Born just a few months after *Video Review*, 10 years ago, the camcorder is the only major home video invention that didn't even exist before *VR* was published. Yet, perhaps more than any other product, the camcorder epitomizes the very essence of home video technology. It's a pure hybrid, like the VCR, videodisc player and so many video-era technologies; it draws from several familiar old ideas to create something startlingly new. In essence, a camcorder is nothing more than an old Super-8 film camera, a VCR and a few TV-studio gizmos shrunk, mutated and grafted together. Straddling the tech-

nological past and future as it did, the timing of the camcorder's introduction was integral to its success story.

From the earliest theoretical discussions of the consumer camcorder, insiders predicted its success. “With this product, we see the camera business leveling off and ultimately dying,” forecasted Richard Irwin, then president of Fotomat, in 1978. The only surprise was how long it took for the camcorder to make it.

For the first half of the past video decade, electronic moviemaking—essentially the *modus operandi* of the camcorder—involved a generation of costly, complex products that are as different from today's camcorders as a Spielberg production is different from a backyard birthday-party movie. Until the mid-'80s, video enthusiasts had to use a two-piece system comprising a videocamera (propped on the shoulder, like a bazooka) and a separate portable VCR (dangling under the arm by a strap, like a travel bag filled with lead bars).

This arrangement was cumbersome, to say the least—the “light” Akai portable VCR tested in the first issue of *VR* weighed 13½ pounds, and the “small” JVC camera tested in the same issue measured over 14 inches wide, three inches deep and 10 inches high. It was clunky—the first camera test



FAST SCAN

Oct. 1969
Introduction of first home videocamera—Roberts-brand B&W model for use with quarter-inch open-reel home video-tape recorder.

May 1977
First home camera in the Videocassette Age is a \$350 B&W Zenith model.

June 1977
Home video-cameras go color with \$1,500 six-pound JVC model.

Jan. 1978
JVC introduces battery-powered portable home VCR.

April 1980
VR tests its first videocamera, the JVC GX-77U, in its premiere issue; minimum illumination: 100 Lux. Same issue runs test of “light-weight” Akai portable VCR; weight: 13½ pounds.

described a "record" control that knocked the camera around every time it was turned on or off. It was unsophisticated—that camera, like most at that time, had a minimum illumination requirement of 100 Lux, which made it ideal for indoor shooting only if you had a couple of ultrabright arc lights lying around. And it was expensive—the camera went for \$2,150, and the portable VCR, for recording, cost \$1,495—and that's in 1980 dollars. Not exactly the utmost in consumer value.

The years that followed saw technological advances that improved the size, weight, design, performance and cost of both videocameras and portable VCRs. The middle of 1981 brought the introduction of automatic focus. It came in the downright goofy form of a box attached to the side of the camera wired to a motor on the outside of the lens. A year later, solid-state image-sensing chips had begun replacing bulky and oversensitive tubes, although the pixel (picture element) rates were typically a grainy 160,000 or so.

Within one more year, however, the age of the two-piece camera/VCR setup would be falling to (many more than two)

pieces. In early '83, camcorder breakthroughs started popping up in a lightning-cut montage. First, an amalgam of several minicassette camcorder technologies was announced by a consortium of 122 companies as a new camcorder standard: 8mm. Then, in fulfillment of a three-year promise, Sony finally introduced the world's first real camcorder in the Beta format. Kodak soon followed with its 8mm debut; shortly after that, JVC and Zenith kicked in with VHS-C models, which used a truncated, compact version of a VHS cassette.

By 1984, videocameras and the new camcorders were beginning to persuade cultural observers that George Orwell had had it all wrong. In the author's vision, videocameras peered down from everywhere, strung from lampposts and carved into the living-room walls of citizens rendered helpless by the electronic eye. Instead of one central power using video to watch us all, however, we ended up using video not only to watch ourselves but each other. As home video journalist Salah Bachir wrote in what is believed to be the first piece on the subject, "1984 [was] 1984 turned upside down."

Over the course of the late '80s, the format fever that plagued the early days of VCRs hit camcorders. At the same time VHS was emerging as the standard for home VCR use, 8mm and

Nov. 1980
Quarter-inch CVC (compact video cassette) format introduced by Technicolor. Portable VCR available first; separate camera follows.

April 1981
First auto-focus feature involves box attached to side of camera, wired to motor on outside of lens.

Sept. 1982
JVC debuts separate portable VCR and camera that hook up as one piece on shoulder brace—almost a camcorder.

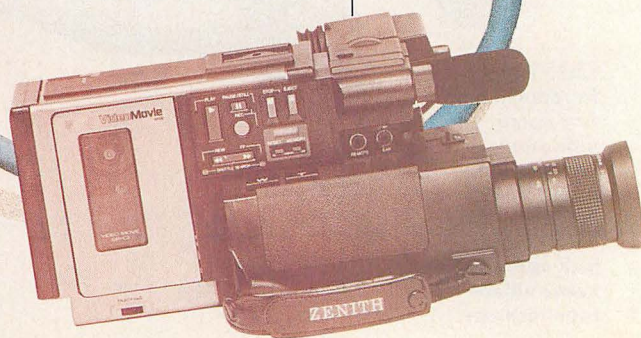
Sept. 1980
VR reports on first demonstration of one-piece VCR/camera gadget. Sony demonstrates prototype of one-piece VCR/camera combo. Using 5/16-inch tape and CCD chip, it's called VideoMovie.

March 1983
Standards set by 122 companies for new format called 8mm, VR reports.

Oct. 1983
VR publishes world's first camcorder test report, timed for US debut of Sony Beta-movie, world's first camcorder.

Dec. 1983
First videocamera in shape of hair dryer: Konica CV-301.

April 1984
JVC, Zenith introduce VHS-C camcorders.





Jan. 1985
Panasonic
debuts Omni-
Movie, first
full-size VHS
camcorder.

June 1984
Sanyo and
Fisher concoct
videocameras
in 35mm camera
configuration.

June 1985
Toshiba dem-
onstrates 3-D
camcorder for
home use.
Michael J. Fox
connects a JVC
VideoMovie to
a circa-1955
TV in *Back to
the Future*.



March 1987
JVC premieres
first S-VHS
camcorder.

Sept. 1986
ALF becomes
first extrater-
restrial puppet
to use cam-
corder in in-
troduction to
network
sitcom.

May 1988
High-band
8mm (Hi8)
camcorder for-
mat debuts;
early model,
Canon A1, in-
corporates ele-
ments from
35mm still
cameras.



Aug. 1988
"Ultimate"
camcorder,
Sony ED Beta
(boasting two
CCD chips and
a list price of
over \$7,000),
is reported.



Dec. 1987
Camcorder for
kids, Fisher-
Price PXL-2000,
available for
Christmas at
\$150. Creates
pixilated B&W
pictures on
standard audio-
cassettes.

May 1989
Cannes Film
Festival top
prize awarded
to movie about
camcorder use:
*sex, lies and
videotape*.



VHS began competing heatedly for favor among home moviemakers. The most dramatic technological outgrowths of this competition were the picture-improving S-VHS and Hi8 formats, introduced in 1987 and 1988, respectively. With both S-VHS and Hi8 camcorders, home moviemakers were equipped to produce productions that could compete technologically with those made using professional electronic news-gathering gear.

Increasingly, in fact, sophisticated camcorders and equally sophisticated consumers have been involved in a new "democratization" of TV news, in which viewers are now able to contribute to the electronic medium in the same way that readers have always been able to contribute to newspapers. Non-professional camcorder users have been employing their gear to catch natural disasters such as earthquakes and fires, as well as accidents and criminal activities, before local TV crews could arrive on the scene.

At the same time, professional news shows themselves are

reflecting another intriguing aspect of the camcorder boom. "You can see the influence of home video and camcorders on ordinary people when they're shot on TV," says Michael Silberman of *CBS This Morning*, who produced the show's report "Better Home Movies." "At one time, the prospect of being on TV terrified people—not anymore." In other words, camcorders have been making America more telegenic. We're all becoming more comfortable on camera; we're learning how to be stars.

Thanks to camcorders, we're no longer surprised to see ourselves, our families and our friends on TV. Sure, we know that what we're watching is just a home movie, not *Batman*. Yet precisely because it's just a home movie, the images of us non-heroic folks on TV help us see the tube in a new perspective. Along with VCRs, videogames and the rest of the home video spectrum, camcorders demystify television—a Very Big Deal, indeed. □



ABE'S

CAMERAS AND ELECTRONICS OF MAINE C.O.D.
1957-61 CONEY ISLAND AVE., BROOKLYN, NY 11223

Prices valid until February 28, 1990
TO ORDER IN NY & OUT-OF-STATE CALL TOLL FREE
1-800-535-ABES



Ask about our Overnight Delivery!
WE SHIP WORLDWIDE

NO TAX
WHEN
SHIPPED
OUT OF
NEW YORK

For Customer Service Shipping
Dept. Call 10:30AM-6:00PM
1-718-645-1878

NO TAX
WHEN SHIPPED OUT OF N.Y.

OPEN SUNDAY!
10:00 AM - 7:00 PM

OPEN: Mon-Thurs. 9:30AM-9:00PM
Fri. 9:30AM-4:30PM Sun. 10AM-7PM
OPEN Saturday Eve. 5:30PM

FAX# (FOR ORDERS ONLY)
1-718-645-8801

FOR INFORMATION CALL:
1-718-645-0900

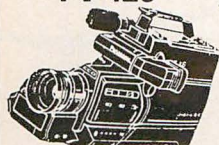
NO SURCHARGE
ON CREDIT CARDS

SATISFACTION, LOW PRICES & EXCELLENT SERVICE GUARANTEED!

NO RESTOCKING
FEES ON RETURNS!

Panasonic

PV-420



\$61999

PV-425	\$749.99
PV-430	929.99
PV-460	899.99
PV-500	629.99
PV-510	749.99
PV-530	999.99
PV-350	1039.99
PV-440	989.99

NEW! PV-520



\$69999

• w/Light • Built-in Speaker	
PVS-445	\$999.99
PVS-535	CALL!
PVS-540	1099.99
PVS-550	1329.99
PVS-565	1579.99
PVS-575	1449.99
PVS-160	1129.99
PVS-150	779.99
AG-170	879.99
AG-180	1099.99
AG-450	1249.99

VCRS

PV-2900	\$199.99
PV-2912	204.99
PV-4800	259.99
PV-4860	349.99
PV-4862	389.99
PV-4864	559.99
PV-4880	739.99
PV-4900	259.99
PV-4920	269.99
PV-4924	309.99
PV-4926	369.99
PV-4930	419.99
PV-4960	389.99
PV-4962	509.99
PV-4970	579.99
PV-4980	619.99
PV-4990	1199.99

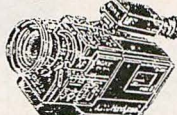
SONY

CCDV-99



\$124999

NEW! TR-5



\$87999

CCDF-70



\$74999

CCDF-35



\$59999

CCD-V9	\$799.99
CCD-V11	899.99
CCD-F40	679.99
CCDF-45	669.99
CCDF-50	719.99
CCDV-220	1499.99
SP-7	1089.99
GV-8	599.99
NEW! GV-9	CALL!

VCRS

VHS SLV-P30HF	\$299.99
VHS SLV-50	339.99
VHS SLV-70 HF	609.99
VHS LSV-555 HF	429.99
VHS SLV-757	699.99
BETA SL-340	249.99
BETA SL-HF-360	329.99
BETA SL-HF 8600	609.99
8MM EV-P2	299.99
8MM EV-C3	339.99
8MM EV-S350	529.99
8MM EV-S1	624.99
8MM EV-S800	1099.99
8MM EV-S900	1499.99



A-1 Hi 8

CALL!



E-808

CALL!

E-80...
E-440...
H-460...
F-1000S...
NEW! E-640...
TO NEW H-660... ADV!
We carry all CANON
Accessories &
CANON VIDEOS!
CALL for Low Prices!

PRICES

ARE
TOO
LOW

TO
ADV!

TO
ADV!

TO
ADV!

TO
ADV!

RICOH

R-800H, R-850

R-810, R-680

ALL IN

STOCK AT

LOW

PRICES!

SET OF 3 HIGH QUALITY FILTERS

CONSISTS OF: • UV Protective Filter
• FLD Indoor Filter
• ND Outdoor Filter

\$7995

SPECIAL: \$5999

WHEN PURCHASED
w/CAMCORDER

STURDY QUICK RELEASE VIDEO TRIPOD \$6999



WE CARRY EVERY

MODEL OF:

• RCA • MAGNAVOX

• RICOH • KYOCERA

• GENERAL ELECTRIC

• CHINON • SHARP

• NIKON • MINOLTA

• OLYMPUS

Camcorders, VCRs

& Accessories... **CALL!**

BONUS: Set of Wide

Angle & Telephoto

Lens Set **\$69**

w/very Camcorder Purchase

SATISFACTION

GUARANTEED WITHIN

7 DAYS OR

MONEY BACK!

NO RESTOCKING FEES!

ALL CAMCORDERS

COMPLETE w/20 PC. OUTFIT

• BATTERY • CHARGER

• ADAPTOR • CORDS

• CABLES • TAPE • STRAP

AND MUCH, MUCH MORE!

FREE TRIPOD

w/very Camcorder Purchase!

WE CARRY LARGE

INVENTORY OF

CAMCORDER BAGS!

PLEASE CALL!



SUNPAK

\$12999

VIDEO LIGHTS

CV300 AUTO

CV-300... \$79.99 CV-320... 69.99

CV-200... 64.99 CV-150... 59.99

CV-20S... CALL! ALL SUNPAK

ACCESSORIES AVAILABLE!

VIDEONICS

Direct ED Plus

VIDEO EDITOR

Make Professional

Looking Movies with Titles, Graphics &

Special Effects! EDIT: Arrange your favorite

scenes in any order. TITLE: Built-in

character generator internal graphics (12

type styles and 64 colors) SPECIAL

EFFECTS: 17 types of fade or wipes.

LIBRARY: Index

scenes for future use

\$49999

WIRELESS REMOTE

Canon SLRs

E.O.S.



NEW! EOS 630 Body

\$349.99

EOS 650 Body

319.99

NEW! EOS 850

149.99

NEW! EOS 750

229.99

NEW! EOS 750 QD

259.99

50mm 1.8 EF

69.99

35-70 3.5 EF

129.99

28-70 3.5 EF

189.99

35-105 3.5 EF

189.99

70-210 4.0 EF

189.99

100-300mm 1:5.6 EF

249.99

300 EZ Flash

79.99

420 EZ Flash

139.99

Quartz Data Back E

9.99

Wide Strap EOS Name

129.99

Canon T-50

479.99

Canon T-90

479.99

For Other Canon Products CALL!

MINOLTA SLRs

FREE Electronic Flash

with each Camera Purchased!

MINOLTA MAXXUM

ORIGINAL EQUIPMENT

Maxxum 7000 Body

\$259.99

Maxxum 9000 Body

389.99

NEW Maxxum 7000i

349.99

NEW Maxxum 3000i

169.99

NEW Maxxum 5000i

249.99

Maxxum 50mm 1:7

69.99

Maxxum 24mm 1:2.8

99.99

Maxxum 28mm 1:2.8

99.99

Maxxum 135mm 1:2.8

99.99

Maxxum 70-210mm 1:4.0

129.99

Maxxum 80-200mm 1:4.0-5.6

129.99

Maxxum 100-300 1:4.5-5.6

239.99

Maxxum 100-200 1:4.5

89.99

Maxxum 35-70mm 1:4.0

99.99

Maxxum 28-85mm 1:3.5-4.5

149.99

Maxxum 1800 AF Flash

49.99

Maxxum 2800 AF Flash

59.99

Maxxum 4000 AF Flash

129.99

Maxxum 3200i Flash

79.99

Maxxum DataBack

44.99

Minolta X-700 Body

159.99

Minolta X-370 Body

119.99

Camera Cases for Minolta

19.99

We carry all Nikon & Pentax Products!

AUTO FOCUS CAMERAS

CANON

Snappy S

\$49.99

Sure Shot II

59.99

Joy

89.99

Sure Shot Supreme

99.99

NEW! Sure Shot EZ

149.99

Sprint

CALL!

Ace

99.99

Multi Tele

149.99

Sure Shot Tele

CRACKDOWN

New legislation proposed in Michigan has some First Amendment advocates concerned about video censorship

By David Everitt

People in Michigan are alarmed. They see a threat in their midst that menaces family values and undermines public safety. The threat is explicit sex and violence in the media. In the words of Dar Vander Ark, head of the Michigan Decency Council, a conservative organization monitoring the media, "Pornography has gotten much, much more violent, has become much more degrading, not only to women and children, but men as well. It continues to get worse and worse, and no one seems to be doing much about it." But that lack of activity is about to end. In response to public opinion, Michigan state legislators have introduced 24 bills designed to combat what they deem "offensive" material, targeting much of their attention at the alleged excesses of home video.

Other people in Michigan are just as alarmed—for very different reasons. Laurie Clark, president and general counsel of the Michigan News and Video Organization, describes the proposed package of legislation as "a horror." She and other First Amendment advocates argue that the Michigan bills overstep the boundaries of governmental power and would have a chilling effect on the right of free speech. They point out that outright pornographic videocassettes may be the initial focus of this kind of legislation, but the producers of more mainstream movies could be the next targets. An example that is often cited is the federal Child Protection

and Obscenity Enforcement Act of 1988, which attempted to impose regulations on producers of R-rated as well as X-rated movies.

The battle lines drawn in Michigan can be found in state capitols across the country as well as in Washington, DC. Although Michigan is clearly the leader in legislative volume, most states have either recently passed or are currently considering bills that would regulate sex and violence in the media. No matter what capitol is the scene of debate, essentially the same concerns and solutions can be found. In short, many supporters of these bills advocate stiffer legal penalties in obscenity cases, making it easier for prosecutors to obtain convictions. Another concern regards passing laws which will compel retailers to keep harmful movies out of the hands of minors. Many lobbyists also maintain that violent pornography can breed crime. Their solution is to make distributors of obscene tapes liable for injuries in certain crimes.

Each step of the way, civil libertarians have criticized these proposals on constitutional grounds. While groups such as the American Family Association argue that a sense of responsibility about pornography has to be enforced by the government, the American Civil Liberties Union asserts that

responsibility in this area should be exercised by individuals, and in the case of children, by their parents. Within the next 12 months, some important decisions may emerge from this debate.

The concern about explicit movies is nothing new, but it has gathered momentum over the last few years. A rallying cry for the current drive to regulate home video has been the 1986 report of the Meese Commission on Pornography. The report emphasized the extent of the problem and suggested that there is a connection between pornography and violent crime. The commission's findings have been disputed by some psychologists, as well as by First Amendment attorneys and members of the video industry. Critics have said that the Meese Commission exaggerated the amount of violent pornography that is available and claimed that the alleged link between pornography and crime was not based on any conclusive scientific findings. But the commission's conclusions have been enthusiastically embraced by such conservative groups as the American Family Association and the National Coalition Against Pornography. They view the report as a welcome rebuttal to the nearly opposite findings of the

Presidential Commission on Obscenity and Pornography, formed in the more liberal climate of 1970.

The first important law to be modeled upon the com-

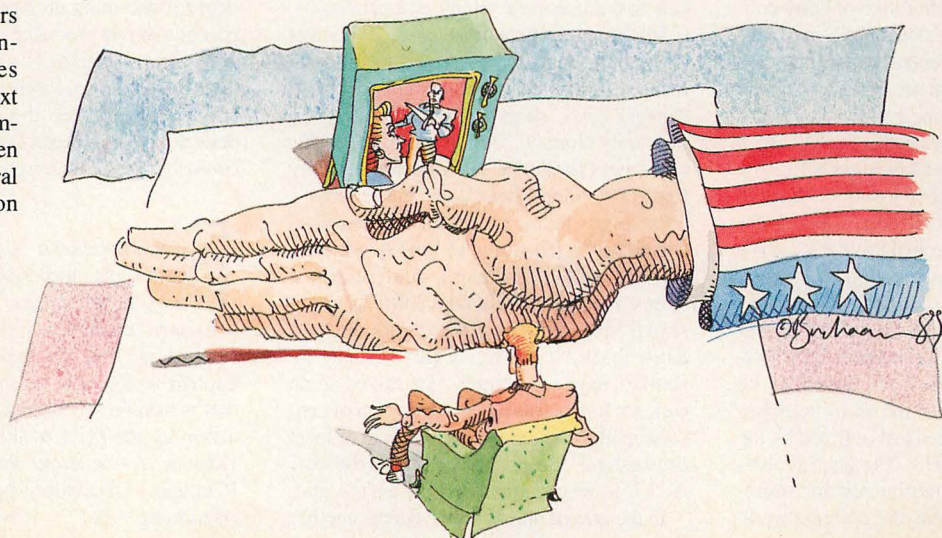


Illustration: Yvonne Buchanan

mission's recommendations was the Child Protection and Obscenity Enforcement Act, passed by Congress in 1988. The law, commonly called the Meese Bill, featured two highly controversial provisions. One was a record-keeping section, part of a strategy to combat child pornography. Producers were required to verify the age of any actor participating in a sex scene for all movies dating back to 1978. Any producer of sexually oriented material who didn't comply would be presumed to be a child pornographer. The other controversial component was the forfeiture provision authorizing the seizure of property and assets connected to the sale of obscene material. Opponents of the bill described the record-keeping provision as an unfair burden that incorporated an unconstitutional presumption of guilt. They also said the provision would have no effect on child pornographers who operate secretly and wouldn't be providing records on anything. The forfeiture powers were criticized as being too broad, as they included such options as the seizure of assets before a hearing. The ongoing battle between anti-porn groups and First Amendment advocates came to a head in a constitutional challenge initiated by publishing and communications associations soon after the bill's passage.

Last May, a US District Court judge ruled that the record-keeping provision was unconstitutional and that the forfeiture powers had to be limited. Although supporters of the Meese Bill suffered a major setback in this ruling, they haven't given up. The Justice Department is appealing the decision, and Sen. Dennis DeConcini (D-AZ) has introduced an amended record-keeping provision in Congress.

The spirit of the Meese Commission, meanwhile, has spread to the state capitols and has inspired a wide range of hotly contested legislation. The slate of bills in Michigan provides a comprehensive picture of the types of measures that are pending or have passed elsewhere in the country.

Of the 24 bills introduced to the Michigan legislature, 12 have been brought before the US Senate, and another identical 12 have been brought before the House of Representatives. The centerpiece of this package is a measure which would toughen existing obscenity statutes.

In this context, obscenity is a legally defined term to be differentiated from pornography or indecency. In order to be classified as obscene, a movie or book has to meet a three-pronged test outlined by the Supreme Court in 1973. The test involves such concepts as prurient interest and is subject to the standards of the community in

question. As a result, a pornographic work may be protected by the First Amendment, but if it crosses the line into obscenity, then it can be regulated or outlawed by the government. The new Michigan bills increase obscenity penalties and permit the seizure of all property that can be linked to the crime. A number of other bills redefine the term "community standards." Instead of using statewide guidelines for determining what is obscene, a court could rely on town, village or city standards. This legislation would make it easier for a prosecutor

bill attempts to prevent minors from getting hold of unsuitable material by prohibiting the sale or rental of videocassettes without the Motion Picture Association of America rating clearly displayed on the package; unrated movies would have to be clearly marked "Not Rated." The MPAA opposes bills of this type, claiming that video dealers should regulate themselves in the same way that movie theater owners have been doing for the last 20 years.

Perhaps the most controversial provision of the Michigan package of legislation is the

Enforcing new local standards would be like requiring video distributors to drive through Michigan with no speed limits posted, argues one opponent of the legislation

to obtain a conviction in a small town where jaded, big-city standards would not have to be factored into the decision.

Opponents of the legislation object to this combination of harsh penalties and local standards. According to the Michigan News and Video Association's Clark, the enforcement of local standards would hamper the business of distributing videocassettes throughout the state. "[It] would be like requiring video distributors to drive through the state of Michigan with no speed limits posted," she says. "You have no way of knowing what's legal and what's not legal from one area to the next." What exacerbates the problem, she adds, is that a mistake can cost someone a felony conviction.

In a recent controversial case, 10 Kansas City adult video stores agreed to follow a local prosecutor's regulations in order to prevent two shop clerks, arrested on obscenity charges, from going to jail. This agreement limits the sale of some sexually explicit videotapes and magazines—although there are exceptions to the rule—and requires the stores to tone down their storefronts. Under the new guidelines, the stores must also sell conventional, non-sexual items such as cards and gifts. Richard Kurtenbach, a local ACLU branch executive, says his branch "expressed some concern [on the ruling] as it is a form of censorship that came about under threat of legal censorship." However, he says that the local ACLU is not contemplating any legal action.

In the area of non-obscene videos, another

civil liability section. This measure would make it possible for a victim of a sex crime to collect damages from the distributor of obscene material if it can be shown that the material "proximately caused" the victim's injuries. Similar bills are under consideration in the state of Washington and in Congress, and a comparable piece of legislation has already been signed into law in Illinois. Interest in this kind of law has been sparked by mass murderer Ted Bundy's claim that his horrendous crimes were inspired by violent pornography. Critics of these bills dispute the cause-and-effect relationship between on-screen violence and real-life crime, and assert that there is no legal precedent for ascribing an intent to harm on the part of a movie producer. "Obviously there are copycat crimes," says Barry Lynn, legislative counsel for the ACLU. "But the courts uniformly say the First Amendment does not permit the producer to be held accountable for the actions of all the viewers."

Further evidence of the growing concern about video violence can be found outside Michigan. This past year, Missouri enacted a so-called "Slasher Movie Law" that required retailers to isolate explicitly violent tapes in a separate room that would be off-limits to minors. A legal action by the MPAA, the Video Software Dealers Association and the Missouri Retailers Association has resulted in a restraining order

Continued on page 86



INTERNATIONAL TELE-VIDEO DISCOUNTS

**LOWEST DISCOUNT
PRICES ANYWHERE**

1-800-628-6100

**(201) 944-5727
Inquiries &
Customer Service**

Open 7 Days From 9:00 AM • Overnight Delivery Guaranteed

PANASONIC

PV-520

3 Lux, Video Light,
8x1 Zoom, Hi Shutter

\$799

PV-420 \$699

PV-425 \$799

PV-430 \$1068

PV-500 \$699

"20 PC. PKG."



NEW!!! PRO-EDIT MINOLTA V-11

8x1 Zoom, 3 Lux,
Maxxum Optics,
Flying Erase Head
Pos/Neg Switch
Time Lapse,
2 Yr. Warranty!!

**IN
STOCK!!
CALL!!**

MINOLTA V-10
6x1 Zoom, 3 Lux
Maxxum Optics
Time Lapse

CALL

"20 PC. PKG."



PANASONIC

PVS-350 "Super VHS"

1 Lux, Digital Effects,
8x1 Zoom, Flying
Erase head

\$1148

NEW!! "All AG Models In Stock!!"

PVS-550 **CALL**

PVS-575 Color View,
Charac Gen, Digital ... **CALL**

PV-535 Twin Cam, Chrome
Key effects **CALL**

PV-560/565 **CALL**

PV-530 **\$1099**



OLYMPUS

RATED #1 Super VHS VSX-405

1 Lux, Crystal Quartz Optics
8x1 Zoom, Digital effects
1 yr Warranty

CALL

VSX-406

8x1 Zoom
Full Function Character Generator
Crystal Quartz Optics
1 Yr Warranty

CALL



NEW PENTAX PROEDIT

3 Lux, 8x1 Zoom

"Asahi Optics"

Time Lapse, A/V Dub, **CALL**

High Speed Shutter, CCD Chip,

Animation Recording

"FREE HARD CASE"

USA WARRANTY



NEW!! OLYMPUS VX-407

8x1 Zoom, A/V dub,
Time Lapse, **IN STOCK!!**

Crystal Quartz optics **CALL**

VX-803 "8MM"

360,000 Pixel-400 Lines Resolution
F1.2 Piezo Focus
Character Generator
Optional!!

CALL



NEW!!! SONY TR-5

4 Lux

(1 lb. 12 oz.)

CALL

4000 Shutter, Digital Super

Imposer, Fade In/Out

In Stock USA Warranty

20 PC PKG.



RCA CC 320 PRO EDIT

5 Lux, 8x1 Zoom

\$899

CC360 S-VHS 8x1 Zoom

CALL

CC310 **CALL**

CC280 **\$799**

CC250 **\$748**



VIDEO ACC'S

Hi Resolution Crystal Quartz Optics

Wide Angle 0.4, 0.6 **\$198**

2x TELE **\$248**

NEW

2.5-5.0x **CALL**

ZOOM AUTO FOCUS



Video Filter Kit (3) **\$69**

FREE! 20 PIECE PACKAGE



WITH EVERY CAMCORDER

Camera
Battery
Charger
Strap
Handle
RF Modulator*

Lens Cap
Lens Shade
AC Adaptor
USA Warranty
A/V Adaptor
Instruction Manual

Cables
Cleaning Kit
Tripod
Cass. Adaptor*
75/300 ohm Adaptor*
5 VHS Tapes

SONY TOP OF THE LINE!! CCD-V11

420,000 Pixel

4,000 Shutter

Digital Super Imposer

2 Pounds!!

CALL

CCD-V220 Stereo **CALL**

CCD-SP7 Water Resistant .. **CALL**

CCD-V9 **\$848**



MINOLTA

881

NEW!!

Minolta 8-81

8x1 Zoom

4 Lux, Time Lapse

Slow Motion

Maxxum Optics

2 Yr. Warranty

CALL

IN STOCK!!



SONY

CCD-F70

8x1 Zoom, 4 Lux

4,000 Shutter

Auto fade, Hi Fi Sound

4 Digital Super

Imposer

CCD-F-40

6x1 Zoom

2 Digital Imposer

Slo Motion 4000 Shutter

CALL

\$699



RICOH

TOP OF THE LINE!!

Only 2 Pounds

R-630S

420,000 Pixel

Crystal Quartz Optics

Hi Fi Sound

3 Yr Warranty

NEW!! R-612

TCL Focus, 5 Lux

CALL

CALL



JVC

NEW!!

GRC-707

*Super A/V Performance

*Plays New, Longer VHS-C Tapes

*8x1 Zoom

*Hi Fi Stereo

CALL

GRS-77 **\$988**

GRS-55 **\$848**

GRC-40 **\$648**

GRC-30 **\$599**

GR600 **\$768**



RICOH

NEW R-850!!

8x1 Zoom, 4 Lux

4 Digital Super Imposer

Hi Fi Sound

Auto Fade

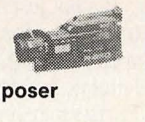
Crystal Quartz Optics

1 Yr Parts & Labor

5YR WARRANTY AVAILABLE

IN STOCK

CALL NOW!!



RICOH

NEW!!

HI BAND 8

R-800H

Crystal Quartz Optics

10,000 Shutter

Hi Fi Sound, 4 Lux

8x1 Zoom

1 yr. warranty

2 Yr Ext Warranty Available

CALL



SONY

NEW!!

HI BAND

V-99

10,000 Shutter

4 Lux, 8x1 Zoom

Hi Fi Sound

CCD-F-35 **\$699**

CCD-F-50 **\$768**

F-45 **\$748**



INTERNATIONAL TELE-VIDEO MARKETING, INC.

1605 JOHN STREET, FORT LEE, NJ 07024

American Express, Visa, MasterCard & Discover Accepted • Certified Checks & Money Orders Accepted Only With Prior Authorization
COD Available On Request

7 Day Return Policy/All Returns Must Be Phoned In For Prior Authorization/All Products Must Be Returned In Original Factory Packaging With Blank Warranty Cards/Shipping, Handling & Insurance Charges Are Non-Refundable/Quantities Are Limited/Availability Is Not Guaranteed On All Items/Prices Subject To Change Without Notice/Some Returns May Be Subject To A Restocking Fee. Not Responsible for Typographical Errors.
© 1989 INTERNATIONAL TELE VIDEO MARKETING, INC.

For additional information, circle No. 37 on Reader Service Card.

The LETTERBOX DILEMMA



*There's a push to preserve widescreen movies on video.
But do viewers get the picture?*

Poor Ernie Hudson. Going into *Ghostbusters*, the actor was the least famous member of the modern-day exorcism quartet. He didn't show up until the second half of the movie. He didn't have many memorable lines. And recognition got even harder for Ernie when the movie was released on videocassette.

Hudson fell victim to the standard procedure used to transfer widescreen movies to the confines of the TV picture: slicing off the edge of the frame. While four *Ghostbusters* could stand side-by-side on the movie screen, in most cases only three of them could fit into the narrower TV picture. Though usually actors have to worry only about being upstaged, Hudson—or whoever is at the edge of a frame in a widescreen movie—has to worry about being *side-staged*.

The solution to Hudson's problem is to size the movie picture in the film-to-video transfer so that the whole theatrical picture, from one side to the other, fits into the TV picture. The resulting image doesn't fill the TV screen from top to bottom, though. In practice, the empty space above and below is usually filled in with a black matte (a partial covering of the image). The term for fitting movies into the television screen this way is known as letterboxing. (The expression, which originated in England, is traced to the perceived resemblance of the widest-screen movies on television to the elongated slot on the standard British mailbox, known in England as a "letterbox.")

The technique debuted in the US in 1981, when Woody Allen approved *Manhattan* for release to pay television and home video in a

letterboxed version. The decision attracted a lot of press. Many people thought they were watching a faulty picture, but assuming that Allen has a fairly sophisticated audience, other viewers probably pulled their chairs a little closer and relished Gordon Willis' black-and-white Panavision cinematography.

Nine years later, various companies have attempted to build up an audience for the letterboxing of movies. Everyone pays it lip service: It's the honorable, purist way to see a movie on video. Nevertheless, despite some brave attempts and a solid foothold in the laser disc market, potential is still just about the only thing letterboxing has, because the home video industry doesn't think viewers can handle it. And the evidence suggests they're right; letterboxed movies on cable and videocassettes tend to draw far more complaints than compliments.

It's not just that viewers are resistant to the approach—there are technical points to consider as well. Not all movies are projected with the same aspect ratio (proportion of a picture's width to its height), making letterboxing appropriate for some and not others. Purists may love being able to see the contents of the entire movie frame, but the average movie lover may feel that the smaller overall size of the letterboxed image isn't worth the trade-off. Passions run

high on both sides of the issue, and, while some compromises have been tried, a consensus seems a long way off.

Letterboxing is older than *Manhattan*. Back in the '60s, when studios were preparing TV versions of their movies, letterboxed test transfers were commonly made to check the total quality of a widescreen movie's negative

BY

TY BURR



Now you see him, now you don't: Four spooksmen battle demons in the Criterion laser disc version of *Ghostbusters*. On RCA/Columbia's tape you see Harold Ramis, Dan Aykroyd and Bill Murray—but no Ernie Hudson. Above: *Lawrence of Arabia*, letterboxed on tape and disc by RCA/Columbia.

or master positive before transferring it to video. The process hasn't changed: The machine that transfers film to videotape can still electronically "paint" black bars on the top and bottom of the screen and sandwich a smaller but "wider" picture in between.

These preliminary transfers were known as element tests, and the home viewer never saw them. In making subsequent TV prints, the studios did something either completely sensible or aesthetically pagan, depending upon whom you talk to: They went back to square one, filled the video screen with as much of the picture as possible and then moved the video frame back and forth across the image in a rough attempt to follow the main character of the scene. This was the wonder of pan and scan.

It can look terrible, of course, especially on the old transfers that run on late-night TV. James Dean will be walking toward the edge of the frame and suddenly he'll appear to do a bizarre, pre-Michael Jackson moonwalk and drift backward into the center of the frame. Some movie buffs called this effect "the android pan" and could spot it a mile away.

Even though the technology has improved immensely, many people are still bothered by panning and scanning. The operators doing the transferring now pride themselves on hiding their tracks, and machines used for the film-to-tape transfer can imitate the moves of human camera operators. Yet the knowledge that something is going on beyond the frame, that particular camera moves were not originally intended by the moviemakers, seems to drive cer-

tain viewers crazy. A lot of other people could not care less.

The release of the letterboxed *Manhattan* was a major PR blow against the pan-and-scan monolith and an important step in the moviemakers'-rights movement that eventually burgeoned into the colorization wars. Any director with an auteurist reputation began to make letterbox noises when it came time for his or her movies to be transferred to video.

Rumblings in the industry, however, indicated that the majority of the home audience just didn't care for letterboxing. Resistance built up among TV programmers. Cable network HBO received an earful of complaints when, under protest, they aired the letterboxed *Manhattan*: The picture was too small; it made people think their tube was blowing out.

Then, Steven Spielberg stepped up to bat.

The Color Purple was what many considered to be Spielberg's first "serious" movie, and he and his cinematographer, Allen Daviau, wanted to preserve that aura—as well as the movie's stunning visuals—when it was transferred to tape. They decided to letterbox the video release, on both cassette and laser disc, in a way that wouldn't scare off the general public. Not only did they slightly compromise the film's 1.85:1 aspect ratio in order to avoid too much picture shrinkage (Daviau says the final transfer is "somewhere between 1.75:1 and 1.66:1"), but they began the video version with an explicit demonstration in which a full-screen scene from the movie "zoomed out" to its letterboxed ratio while a friendly voice explained



The laser disc of *E.T.: The Extra-Terrestrial* is mildly letterboxed; there is not much black at the top and bottom of the frame. The picture is not as wide as the standard US theatrical release. For comparison, Henry Thomas and *E.T.* go for a ride in the videocassette version, released along with the disc by MCA.

Why Letterboxing Is Good for You. The whole thing had an air of patronizing good intentions, and, in retrospect, Spielberg and Daviau were just asking to be mugged.

"People were coming back to the video store saying, 'This cuts off on my TV,'" Daviau says. "[The movie's distributor] Warner told [Spielberg's company] Amblin that [from then on] people who buy the cassette get a pan-and-scan version and people who buy the disc—who are supposedly a more sophisticated audience—get letterboxed." Once again, HBO didn't want to show a letterboxed movie, and again put up a fight; this time it won. *The Color Purple* is still available only in the letterboxed version, but the next Amblin video release, *E.T.*, was letterboxed only on disc.

That's pretty much the industry philosophy now. The studios have realized that not only does it not pay to letterbox videocassettes, but it also doesn't pay *not* to letterbox laser discs. Many people in the laser disc audience pride themselves on purism and on getting something extra that they feel their technology deserves.

Bob Stein runs The Voyager Co., a company that's been praised for its top-of-the-line Criterion Collection laser disc transfers—releases that fold letterboxing, soundtrack restoration, extra footage and in-depth liner notes into a movie buff's dream package. "Woody Allen may have been the first to do a film letterboxed," Stein says, "but we were the first to approach it as a company. Our release of *Blade Runner* had quite an effect—it sold thousands and thousands." Stein belongs to the masses-will-understand-someday school of thought. "When people do realize what they're missing," he says, "it becomes painfully obvious to them. My guess is that in five years, every major title will be letterboxed."

George Feltenstein, in charge of the Criterion Collection, is less sanguine. "Most tape consumers don't understand letterboxing," he says, "no matter how you explain it to them. They'll say, 'I don't want my TV to be half black,' and get really upset. They're just not educated, whereas the laser community is, for the most part, made up of extremely film-educated people who understand that you're missing half the movie when you watch a pan-and-scan transfer." Feltenstein was formerly director of home video programming at MGM/UA Home Video, where letterboxed disc releases include the

1959 *Ben-Hur*, *Dr. Zhivago*, *Poltergeist* and the James Bond movies.

A large part of the problem is the size of TV sets, Feltenstein says. "You've got a lot of people with tiny TV sets, black-and-white TV sets, and they don't understand what you're doing. They think you're taking something away instead of giving them more." He feels that audience awareness will improve when more people buy better—and bigger—TV sets and laser disc players. "We want people to convert to laser anyway, since it's superior in both video and audio quality," Feltenstein says.

An uncharitable person might interpret these comments as: "If you can't afford a laser disc system—or simply don't want to buy one—you don't deserve to see movies the way the directors intended them to be seen." But Feltenstein's comments touch on real drawbacks with letterboxing. Lou Levinson, the film-to-tape specialist at Modern Videofilm responsible for such transfers as *Manhattan*, *The Color Purple*, *E.T.* and *West Side Story*, points out that one of the biggest problems is scale. While Charlton Heston's face might fill the screen in a scene from a full-screen *Ben-Hur*, it doesn't loom as large in a letterboxed version. The degree of this problem varies case by case: The wider the movie, the smaller it has to be reduced (and the less it fills the TV screen from top to bottom). Thus, *The Color Purple* doesn't have to shrink as much as *Ben-Hur*, which was originally projected with an aspect ratio of 2.76:1.

Closely related to scale is the apparent resolution of a letterboxed movie. Because objects are smaller, they appear less detailed. Hence, many argue that because of laser discs' superior resolution over videotape, only movies on laser disc should be letterboxed.

Taking a middle-of-the-road approach to the issue, Warner Home Video letterboxes 2.35:1 aspect ratio CinemaScope movies on disc only and makes film-by-film decisions on movies shot in narrower aspect ratios. For example, when you rent a tape of *Innerspace*, *Dangerous Liaisons* or the latest edition of *Woodstock*, you get a letterboxed picture. *Empire of the Sun*, *The Accidental Tourist* and *Dead Calm*, on the other hand, are letterboxed on disc only and panned-and-scanned on cassette.

"In many cases [there is] the input of the filmmaker as well," says Mike Finnegan, Warner Home Video's vice president of publicity. "But in most cases it's the perceived value and desirability of full-screen framing on the part of the consumer. *The Accidental Tourist* is a CinemaScope movie, where the letterboxing would be so severe

What horsepower is your chariot? Different transfers of *Ben-Hur* force viewers to choose between height and width. When MGM/UA first released the movie to video, the widescreen was cut in half (left). When new versions came out in 1988, the laser disc was letterboxed (right); the cassette was letterboxed only for the chariot race.



that it might be off-putting to the casual video renter. The reason we letterboxed *Dangerous Liaisons* in all formats is that its matte is very mild; it was shot in a regular 1.85 ratio, and it was such an exquisite-looking film that we did want to try and capture the whole, fully composed image."

Discussing CinemaScope tends to polarize the issue. On one hand, there are purists such as Feltenstein, who thinks that any title shot in an anamorphic process such as CinemaScope—where the movie image is compressed in shooting and then expanded in projection to provide a widescreen effect—should be letterboxed on laser disc.

On the other hand, there are pragmatists such as Jerry Solowitz, Turner Entertainment Co.'s vice president of worldwide tape services. (Turner owns the MGM library that is released on home video through MGM/UA.) Solowitz feels that masking for full CinemaScope results in a picture that "is CinemaScope, but it's too small for me. I looked at our *Ben-Hur*: It's a gorgeous transfer, it sounds wonderful, but it's just too small. It's like a postage stamp." Solowitz favors letterboxing not on a film-by-film basis but rather on a scene-by-scene basis. He takes credit for MGM/UA's home video version of Ken Russell's *The Boy Friend*, which switches to full (letterboxed) CinemaScope only during the dance sequences.

Premium cable channel Cinemax adopted this partial-letterbox approach in December 1988, when it aired MGM/UA's version of *Ben-Hur* that is letterboxed in the chariot race but full-screen throughout the rest of the movie. Not that the selectivity mattered to viewers: Cinemax received a record-breaking number of letterbox complaints on the basis of just that one scene. So much for breaking viewers in slowly.

Meanwhile, movies have been letterboxed from start to finish for many years on European TV, without any audience uproar. The practice doesn't seem to bother audiences on the east side of the Atlantic.



Two sides to this Story: Notice how the original composition is preserved in the new Criterion letterboxed, laser disc release of *West Side Story* (top). The severity of the letterboxing falls somewhere between those of *E.T.* and *Ben-Hur*.

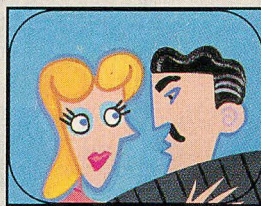


The latest test case for letterboxing in the US is this month's release of another Steven Spielberg movie, *Indiana Jones and the Last Crusade*. On VHS and Beta, Paramount Home Video is releasing pan-and-scan versions only. On laser disc, the company is releasing both letterboxed and non-letterboxed versions. The Super VHS *Crusade* is letterboxed only. Because the

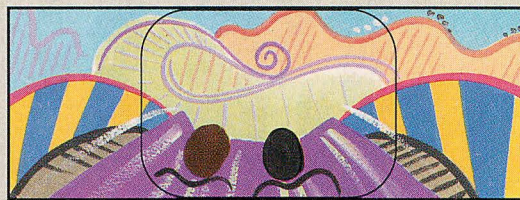
Continued on page 88

WIDE World of Movies

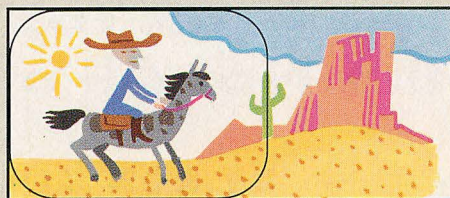
A History of Screen Sizes



This was the shape of most movies for the first half of the century. It's the same for US television: a screen with an aspect ratio of 1.33:1, or a screen that is 1 1/3 times as wide as it is tall. For comparison, we've inserted a TV screen in this and the following movie scenes.



As the movie title says, *This Is Cinerama*. It required three cameras, five projectionists and a special curved screen. Cinerama premiered in 1952 with a point-of-view shot on a roller coaster which had audiences leaning left and right in their seats. The Cinerama aspect ratio was more than 2.72:1.



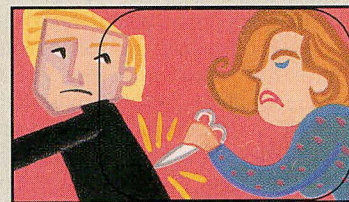
One year after Cinerama debuted came CinemaScope, a one-camera, widescreen filming process. In CinemaScope and the similar Panavision system, the camera's lens squeezes a wide-screen picture onto standard-sized film; then the projector's lens spreads the picture back out again. The standard CinemaScope ratio is 2.35:1.

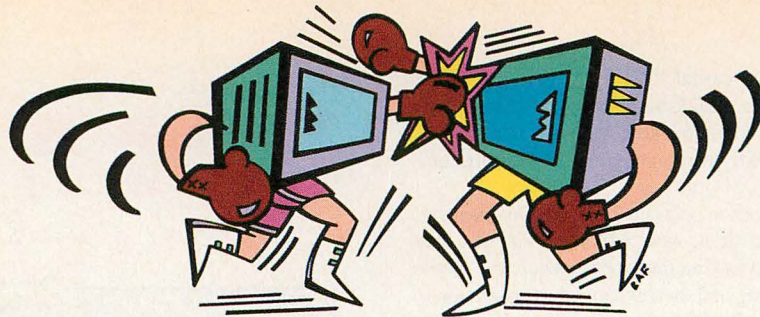


After widescreen formats whetted audiences' appetites for wider-screen movies in the 1950s, most Hollywood studios settled on a new standard aspect ratio for theatrical features: 1.85:1, as pictured above. Ironically enough, this format is a kind of letterbox itself: To make the screen wider, movie-makers use the same width film as they always have, but reduce the height of the frame in shooting and/or projection.

This is the standard shape of high-definition television production: aspect ratio 1.78:1. The aspect ratio of HDTV has its roots in research conducted by Japan's public TV system, NHK.

—George Mannes





BIG-SCREEN FACE-OFF

Eight Top TVs Slug It Out—
But Not All of Them Are Knockouts

BY RON GOLDBERG / TESTS BY APEL

Just as home surround sound systems attempt to emulate the aural drama of the movies, today's top TV sets attempt to bring the theater's big-screen experience home. Choosing the best big picture for your home theater system represents a large investment of both time and money. Current rear-projection TVs certainly have the edge in terms of size, but many people think direct-view monitors offer superior picture quality.

As any shopper who's endured the "wall of video" at his or her local retailer can tell you, buying a monitor isn't merely a matter of specifications. The set with the greatest horizontal resolution number may not actually *look* the best. That's why *Video Review* decided to set up its own side-by-side big-screen comparison with an experienced panel of judges.

Initially, picking the representative TV monitors was a challenge in itself. There are so many excellent sets on the market that we were hard pressed to narrow the field to eight. For the direct-view group, we took a look at the CK-3530R from Mitsubishi, the pre-eminent builder of 35-inch tubes; the 32-inch KV-32XBR70 from Sony, long a favored company among professionals and consumers alike; Toshiba's 32-inch CF3254J, an up-and-coming contender with some extremely impressive numbers; and the F31375CP from RCA, one of the most popular big-screen brands around.

In the rear-projection category, we chose the Pioneer Pro-92, which has a reputation as one of today's brightest pictures; the Magnavox RK8568AK02, which not only has an extremely long model number, but a sizable share of the rear-projection market as well; the VS-5020R from Mitsubishi, a company known for its colossal Diamondvision stadium screens; and the NEC DT-5271S, a 52-inch monitor (the largest of the group) which we were anxious to see

because we hadn't yet had a good chance to check out that company's rear-projection offerings.

In addition to the Advanced Product Evaluation Laboratory's battery of objective tests we subjected the eight big-screen sets to the scrutiny of a panel of experienced judges, including *VR* technical editor Len Feldman, senior editor Glenn Kenny, associate editor John R. Quain and myself, a contributing editor of *VR*. The assignment sounded like video heaven: Spend an afternoon critically evaluating eight of the most potent monitor/receivers on the market and report back to headquarters. What self-respecting videophile could resist?

Although each of the sets offered a wealth of high-end features, the panelists were primarily concerned with one thing—picture quality. In order to eliminate any perceptual distractions in judging image quality, they conducted their viewing tests with the sets' sound turned off. And although the objective lab tests had been completed on each of the sets, the judges didn't review APEL's results until they'd completed the viewing sessions, thus preventing any preconceptions that might color their subjective evaluations.

The viewing tests were conducted in two groups of four (in the order presented here), with the sets side by side—rear-projection TVs first, direct-view sets second. Each round began with a standard test laser disc (see box, next page), with the player connected to the direct video inputs on each of the sets. The disc offered a wealth of pictures that offered specific reproduction challenges to the sets. In addition, following the test discs, the judges played laser disc versions of several movies, paying close attention to scenes with subtle shadings. The panelists were allowed as much time as they needed to savor the particular nuances of each set and record their comments. Here's what they found:



REAR-PROJECTION HEAVYWEIGHTS

MITSUBISHI 50-INCH VS-5020R, \$3,799

The Mitsubishi earned high marks all around from the judging panel, negotiating the visual slalom course we threw at it with confidence and strength. Its colors were generally vivid and true—prompting one judge to make it his first choice—but sometimes whites tended to take on a bluish cast. None of the judges, however, felt that this seriously detracted from the set's picture quality.

On minute details—a pearl necklace that one of the test-frame women was wearing, for example—the Mitsubishi displayed remarkable sharpness, clearly defining the curves of the pearls and subtle light reflections. On a particularly difficult test frame that showed deep shadows on a very bright day, the Mitsubishi was the only set to illuminate the details within the shadows—putting it head and shoulders above the other rear-projection models on this scene.

Two of the panelists felt the VS-5020R's ultrabright picture worked against the Mitsubishi, resulting in slight, occasional luminance noise (indicated by tiny specks of white), as well as just the smallest amount of oversaturation of some reds (one woman's lipstick bled perceptibly).

Of all the sets tested, the Mitsubishi offered the best-designed remote control. Overall, we liked what this set could do, and ranked it in the number two slot among the rear-projection sets.



The Mitsubishi VS-5020R: strong and confident.

NEC 52-INCH DT-5271S, \$4,400

In contrast with the other sets, the NEC 52-incher presented a coarser, somewhat brash picture, offering reasonable reproduction of large shapes and figures, but dropping off badly when it came to subtleties such as wisps of human hair and ripples on water. Scan

lines were also the most noticeable on the DT-5271S (both to the eye and according to APEL's interlace test), causing the image to jitter on some scenes (a problem exhibited to some degree on all the rear-projection monitors).

The strong suit of the NEC was its excellent range of contrast: Blacks were



NEC's DT-5271S: noticeable scan lines.

SCREENING THE SETS

Before conducting the subjective tests, APEL's engineers adjusted each set using *A Video Standard*, a reference videodisc. The following monitor calibration test signals were used.

Plug with Logarithmic Gray Scale: This pattern was used to adjust the black level or brightness control of each set. The optimum setting shows Bars One and Two at equal value, with Bar Three still visible.

High Level Window Pattern: This pattern was used to adjust the contrast or picture controls to achieve light levels of 30 to 38 footlamberts.

SMPT Color Bars: These were used to adjust color and tint, utilizing a blue filter for reference.

SMPT Resolution Chart: This chart was used to set sharpness controls to midrange (not always the midpoint of a set's control dial).

The adjustment of contrast or picture controls for rear-projection sets differs from that of direct-view sets. A light meter, usually used to adjust direct-view sets, cannot be used on rear-projection monitors because of the difference in gain, or screen reflectivity, of the various sets compared. For that reason, the rear-projection sets had to be adjusted by eye. Special care was taken to ensure that the high-voltage supply of the set was not taxed beyond its regulated point.

Each member of the viewing panel was seated at a distance of six times the picture height of the sets being compared. For example, to view a 15-inch-high screen, the panel members sat 7½ feet away from the set. Each TV was allowed to warm up for at least one hour prior to the viewing tests. All tests were performed with signals sent to the sets' direct video input; laser videodiscs provided the program source.

Various frames from test discs were used for the initial viewing session. Frames from *A Video Standard* included a grocery store scene, for evaluating color fidelity; a close-up of a woman's face, for judging the accurate reproduction of flesh tones; a shot of a ski slope, illustrating the contrast between the pure white of the slope and the colorfully clad foreground figures; and additional frames used to judge resolution, color, accuracy and more. The Pioneer 007B test disc contained frames designed for similar purposes. One particularly revealing image contained beer bottles, one of which had a red star on its label. The transition from the star's border to the surrounding area caused transient response problems in some TVs, making it easy to distinguish which sets best handled sudden changes in sharp, outlined shapes.

Following the frame-by-frame viewing, the panelists watched several scenes from movies, most notably MCA's recent laser disc of *Psycho* and a Japanese laser disc of Russian director Andrei Tarkovsky's *Nostalghia*. The former offered panelists an opportunity to check each set's ability to produce pure black-and-white pictures and analyze picture detail. The latter disc features some stunning photography of both delicate and strong images and is, like *Psycho*, an impeccable video transfer. The panel also wanted to experience the emotional power of the scenes in these movies, which a TV set must convey in order to merit serious consideration.

—Len Feldman



These four images were among those used to judge color fidelity (above) and picture resolution (below).



LAB MEASUREMENTS

MANUFACTURER	MODEL NUMBER	SCREEN SIZE (diagonally measured, in inches)	MAXIMUM USABLE LUMINANCE (in footlamberts)	OFF HORIZONTAL AXIS (50°/70°, in footlamberts)	RESOLUTION (vertical/horizontal lines)	VIDEO FREQUENCY RESPONSE (in MHz)
MAGNAVOX	RK8568AK02	52	102	36.0/4.69	550/520	6.5
mitsubishi	VS-5020R	50	140	16.8/2.62	600/720	9.0
NEC	DT-5271S	52	138	37.4/8.85	500/520	6.5
PIONEER	Pro-92	50	101	38.7/8.33	600/740	9.2
MITSUBISHI	CK-3530R	35	60.0	49.5/31.5	500/680	8.5
RCA	F31375CP	31	65.5	50.0/32.3	500/560	7.0
SONY	KV-32XBR70	32	60.0	48.5/40.0	500/600	7.5
TOSHIBA	CF3254J	32	97.0	78.4/60.0	500/680	8.5

All lab measurements provided by APEL (Advanced Product Evaluation Laboratory). □ Rear Projection, ■ Direct View.

APEL'S OBJECTIVE DATA: WHAT IT MEANS TO YOU

Before the viewing panel took on the eight big-screen monitor/receivers, the Advanced Product Evaluation Laboratory performed objective lab tests on each of the sets. These tests, like the subjective viewing tests, dealt solely with picture quality. For this article, APEL added a few new tests to provide even greater precision in the evaluation of each set's performance. The following definitions describe the performance parameters by which the individual sets were objectively measured. They are also, one way or another, the points by which each set can be subjectively judged.

Maximum Usable Luminance: The brightness control on any monitor/receiver increases or decreases the amount of light coming from the screen; when the brightness level is pushed past a certain limit, the video picture will begin to "bloom." One visible effect of blooming is a loss of focus. Blooming occurs because the high voltage supply associated with the cathode-ray tube or tubes used in a monitor/receiver has been taxed beyond its capacity to supply additional energy to the electron beams that produce the video picture. Hence the term maximum usable luminance; it's a measurement of how high the set's brightness can go before blooming sets in.

For these tests, luminance is measured in footlamberts; the higher the number, the greater the maximum brightness. A set should put out at least 50 footlamberts to produce a pleasing, viewable picture in a room that's not too brightly lit. APEL's measurements were made "on axis," that is, directly centered in front of the set, from a distance of one meter. Keeping in mind that viewers don't always sit directly in front of a set, off-axis horizontal measurements of 50° and 70° were made. With direct-view sets, of course, the off-axis decrease in luminance is not all that drastic. It's far more noticeable with rear-projection sets, which use lenticular screens (composed of a series of small cylindrical lenses set on the surface) that are best viewed head-on. Still, off-axis viewing of rear-projection sets is not nearly as problematic today as it was in the early days of big-screen sets.

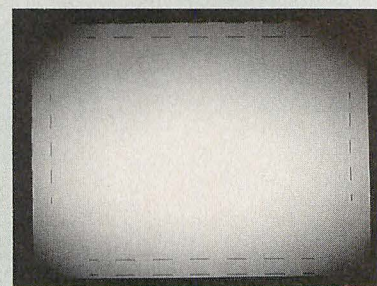
Resolution: This measurement is directly related to the sharpness of the monitor/receiver's picture. Horizontal resolution can be defined as the number of transitions from black to white that can be seen on a single horizontal scan line of a video picture. Similarly, vertical resolution is a measure of the number of such transitions seen along a vertical line in a test pattern used for measuring this important parameter. Many current monitor/receivers have resolution specs (up to 700 lines of horizontal

resolution) that far exceed the amount of picture detail that any home video format can resolve. High-resolution formats include S-VHS, Hi8, laser videodisc and ED Beta (which is the highest, producing a picture with 500 lines of horizontal resolution).

Video Frequency Response: Video frequency response directly corresponds to resolution. Video signals have to be amplified before they reach a screen. In order to deliver the best possible pictures, the video amplifier circuits must have a wide response. Video frequency response is measured in megahertz; generally, one megahertz of frequency response counts for 80 lines of resolution.

Overscan: For a video picture to cover the entire screen of your set, the horizontal and vertical scanning voltages that propel the electron beams have to reach a required minimum value. Should voltages fall below that value (either because of a brownout or an aging, inadequately designed power supply in the set itself), dark edges will appear at the top, bottom, left and right sides of your screen.

There are two ways to combat this problem. One is for the manufacturer to employ overscan, which makes the video picture extend beyond the borders of the viewing screen. Then, if the picture shrinks for any reason, the video screen is still covered. This is actually undesirable, since the viewer ends up missing a portion of the picture under normal conditions. The design of power supplies for televisions has reached a point where in



Overscan

OVERSCAN (vertical/horizontal percentages)	CONVERGENCE (location/percentage)	GEOMETRIC DISTORTION (type/percentage)	INTERLACE	BLACK LEVEL RETENTION (percentage)	DIMENSIONS (HxWxD, in inches)	WEIGHT (in pounds)	SUGGESTED RETAIL PRICE
0/0	Lower left corner/.8	Barrel/.6	60/40	100	52½x59½x29	NA	\$3,995
0/1.25	Lower left corner/.5	Barrel/.6	50/50	100	53x48½x34	308	\$3,799
1.6/1.8	Lower left corner/.3	Pincushion/.8	60/40	100	53 ⁵ / ₈ x43 ¹¹ / ₁₆ x33 ¹ / ₁₆	404	\$4,400
0/0	None/0	None/0	60/40	100	52 ¹⁴ / ₁₆ x46x26½	216	\$4,500
0/2.6	Upper right corner/.2	Pincushion/.4	50/50	100	38¾x38x24¼	259	\$3,199
0/0	Upper right corner/.3	None/0	60/40	100	27¼x32½x20½	166	\$2,049
.7/0	Top center/.1	None/0	50/50	100	43 ³ / ₈ x36 ³ / ₈ x24½	309	\$2,899
0/1.5	Top right corner/.1	None/0	50/50	100	29 ² / ₁₆ x31 ⁷ / ₁₆ x22 ¹¹ / ₁₆	150	\$1,899

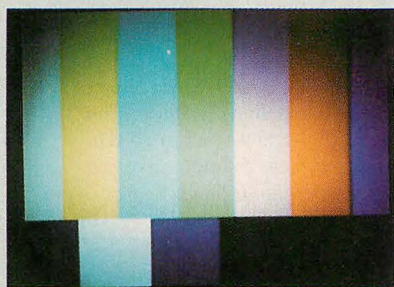
many cases, minimal or zero overscan is employed. APEL's horizontal and vertical overscan test results are expressed as a percentage of the total picture dimension. So if a screen is 25 inches wide and horizontal overscan is 2%, that means only about a half-inch's worth of picture is lost to viewers at the right and left edges of the screen.

Convergence: Color sets use three electron beams, each intended to activate the three phosphor colors—red, green and blue—on the inside surface of the cathode-ray tube. When these beams converge properly, a black-and-white test pattern on a color TV screen will appear just as it should—in black and white, with no other colors present. APEL measures convergence error, which results in unwanted color, at the center and corners of the screen. It is measured as a percentage of the screen dimensions.

Geometric Distortion: This refers to any bowing or curvature of portions of the TV picture. Bowing of a horizontal line or lines produces a "pincushion" effect, while the geometric distortion of the vertical edges of a picture is referred to as a "barrel" effect, since the bowing of vertical edges resembles the shape of the staves of a barrel.

To determine the amount of geometric distortion exhibited by each of the sets tested, APEL displayed a cross-hatch test pattern on each screen and measured line deviation with a metal straight edge.

Interlace: Each video frame is in fact made up of two meshing fields. These fields are made up of 262½ scanning lines coming in at a rate of 1/60 of a second. The two fields mesh to form one whole picture, or frame. The interlace test reveals the degree of accuracy with which the fields mesh. An interlace of 50/50 is perfect and results in the most solid picture. Imperfect interlace (60/40, for example) renders scan lines more noticeable and thus compromises a picture's realism.



Color Quality

Black Level Retention: This is a measure of how well a set runs the gamut from blackest black to whitest white. The test employs 10 steps—vertical bars going from black

to white. While all the sets exhibited 100% black level retention in the objective tests, they didn't always look it in the subjective viewings—the result of a combination of factors, including color saturation and resolution.

Transient Response: In making the transition from black to white, the voltage of the video signal changes value. If the set can't handle these changes properly, there is wavering along the edges of certain objects in a picture. In one of the frames our panel viewed, for example, some sets show the black line of a tree separated from the blue of the sky by a white line. Such an error, or artifact, is caused by less-than-perfect transient response.

To measure this parameter, APEL put a pulse-and-bar pattern on each set, trained a videocamera on the screen, and fed the video output of the camera to a waveform monitor, which creates an electronic representation of the voltage rather than the picture itself. Then, the monitor was adjusted to show the waveform representing one horizontal line traveling through the pulse-and-bar pattern. The resulting waveform was then photographed.

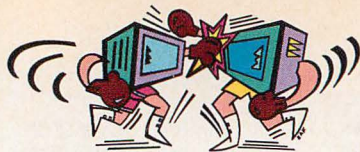
White Uniformity: On inferior sets white objects on the screen may not always appear as white as they should. White objects farthest from the screen's center may turn up gray. APEL uses a 100 IRE white field displayed on the entire screen to measure how consistently whites are reproduced on the set without any gray areas or areas of color contamination.

Color Quality: A SMPTE (Society of Motion Picture and Television Engineers) test pattern of color bars is viewed on each set (after the sets have been correctly adjusted using the blue filter) and evaluated against reference color charts available to the lab.

Antenna Input: While high-quality monitor/receivers perform best when given a direct feed of a high-resolution video source, some people still like to watch TV from a source connected to the antenna input. Cable companies usually provide fairly strong signals to subscribers—1,000 microvolts or more. But if you live in a fringe area without the benefit of cable or a satellite dish, it's important that the tuner section be sensitive enough to deliver relatively noise-free pictures and sound from a less than optimum signal.

To measure reception quality, APEL generates a low-level signal, replicating TV reception in fringe areas, then APEL's engineers photograph the resulting TV picture.

—Len Feldman



very black and whites were not only bright, but free of the bluish impurities that the Mitsubishi produced. But the dense blacks that this set seemed to offer with ease often didn't belong in the picture, smearing subtle gradations of shadow into a single mass of darkness—attributable to poor stairstep linearity (the set's ability to reproduce shades of gray between black and white). Two of the panelists also cited color oversaturation and some detectable overscan as additional problems.

That's not to say that this set didn't have its merits. Overall sharpness was extremely good, and with a pristine laser disc of Alfred Hitchcock's *Psycho*, the NEC delivered what the judges agreed was the most convincing and "filmlike" black-and-white picture of the group. For a set this size, it also boasted excellent brightness. One convenience feature worth noting: the front covering wooden panels on the set slide out of the way and back into the cabinet, reducing the set's already considerable space requirements. However, the NEC was ranked last by the panel, who felt that although it was a good set compared to the projection models of the past, it didn't hold its own with this year's most impressive performers.

MAGNAVOX 52-INCH RK8568AK02, \$3,995

The Magnavox set easily won the title for most controversial monitor. All of the judges immediately recognized its one major technical flaw: the picture simply didn't have the overall sharpness that the other sets boasted. However, the effect of this slightly veiled picture actually seemed very pleasant, giving everything we watched on it a vaguely sensual feel. Therein lay the controversy.



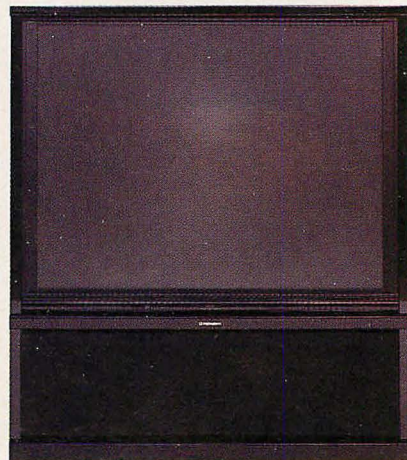
**Magnavox
creates
a controversy.**

Two of our judges criticized the soft picture as being indecisive; the set never really committed to making the blacks very dark and the whites very bright, settling instead for a "mellow" transition of color and shade. On the other hand, the other two judges thought that this "flaw" actually worked in the Magnavox's favor, subduing harsh scenes into a very watchable and satisfactory picture, making ladybugs look like ladybugs and faces more rounded. "Pleasing" was the adjective most used to describe this set.

If you compare luminance figures, it's true that this monitor wasn't nearly as bright as some of the competition; maximum luminance came in at 102 footlamberts as compared to the Mitsubishi's 140 and the NEC's 138. And although color gradations were generally excellent, displaying the widest palette of colors of any of the rear-projection sets, an overall sepia cast was noticeable throughout much of the black-and-white testing.

The Magnavox was actually the favorite model of two of our judges (giving it the first place spot), with its attractive cabinet and its JBL sound system mentioned as additional bonuses.

PIONEER 50-INCH PRO-92, \$4,500



**The vivid
Pro-92.**

The differences between the Magnavox and the Pioneer were like the differences between a sedan and a sports car. Whereas the Magnavox picture seemed "warm" and "comfortable," the Pioneer was anything but understated—appearing on first look to be similar to the Mitsubishi. The first word that came to the judges looking at the Pioneer picture was "vivid"—and vivid it was. So vivid, in fact, that the judges were willing to overlook some of the minor faults that came with the boldness. Flesh tones tended toward the pink side, and every once in a while some video chroma noise reared its ugly head, smearing the odd blotch of make-up or day-glo ski jacket. On the other hand, regarding its ability to bring the most out of the shadows-under-the-roof shot, this set came in second. But these were minor complaints with an otherwise very strong picture; the judges felt that whatever faults the Pioneer had were usually outweighed by its advantages. One judge dubbed the Pro-92 "the Bette Midler of the competition"—loud, but lovable.

This set rendered some of the bluest skies and water this side of the Caribbean. Because the Pioneer tested somewhat low on the luminance scale, we were surprised at just how bright a picture it offered, demonstrating once again that one cannot judge by specifications alone. With words like "brassy," "hot" and "in your face," the Pro-92 ran just behind the Mitsubishi set in the rear-projection standings.

DIRECT-VIEW SETS FACE TO FACE



After concluding the rear-projection debates, the judges busily prepared themselves for the direct-view competition. Since direct-view sets have fewer technical hurdles to clear than rear-projection monitor/receivers, expectations were high—and we weren't disappointed. By and large, the direct-view sets were so impressive that we were actually forced to squint for any visible flaws.

SONY 32-INCH KV-32XBR70, \$2,899

After a few moments of looking at the Sony, the judges knew they would be hard pressed to find any fault with its stunning picture quality. Resolution was so sharp and colors so true that we began inspecting the corners of the screen to find something—anything—wrong with its picture.

RED TAG SALE

UNITED

VIDEO & CAMERA EXPRESS

800-448-3738 + 212-397-1081

OVERNIGHT DELIVERY GUARANTEED Open 7 Days-9:00AM-8:00PM



ALL CAMERAS INCLUDE MANUFACTURERS U.S.A. GUARANTEE AND ACCESSORIES (FOR CUSTOMER SERVICE CALL 212-397-1081)

SONY

CCDV-99

8mm

Hi-Band 8
8:1 Zoom
4 Lux
1/10,000 Shutter
420 Lines Res.



\$1348
20 PC. PKG.

EVS-900 Deck Call
V-9 Call

SONY

TR-5 8mm

World's Smallest
Camcorder

1 lb. 12 oz.
6:1 Zoom
4 Lux
Digital Titler
1/4000 Shutter



\$888

CCD-VII \$898

PANASONIC

New

PV-520 VHS

3 Lux
Built-in
Video Light



20 PC. PKG. **\$828**

PV-500 \$718

PV-510 \$768

PV-425 \$848

PV-460 \$948

PANASONIC

PV-530 VHS

Built-in Light
8:1 Zoom
1 LUX
Digital Effects



New **\$1048**

20 PC. PKG.

PVS-350 \$1088

PV-565 Call

PVS-575 Call

PVS-550 Call

PV-535 Call

YASHICA

Top of the Line

Yashica Optics
8:1 Zoom
1/10,000 Shutter
4 Lux
HiFi Sound
420,000 Pixels
450 Lines Res
1 Yr. Guarantee



KYOCERA
KD-H130
Call
20 PC. PKG.

RICOH

R-680

Ricoh Optics
1 lb. 12 oz.
6:1 Zoom
4 Lux
Digital Titler
1/4,000 Shutter



Call

20 PC. PKG.

3 yr. Guarantee

R-800H Call

R-850 Call

R-810 Call

MINOLTA

VII-R Pro-Edit

3 Lux, CCD Chip,
8:1 Zoom, Maxxum
Optics Pos/Neg Switch
Time Lapse Recording
Audio Video Fade/Dub
Built-in Speaker
2 Yr. Guarantee



VHS

CALL

20 PC. PKG.

V-10R Call

C-50 Call

CHINON

CVT-73

Built-in Light
8:1 Zoom
1 Lux
Digital Effects
Built-in Speaker
Chinon Optics
4 Yr. Guarantee



Call

20 PC.

CVT-63 Call

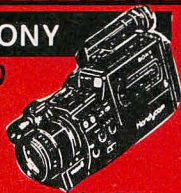
CVT-80 Call

SONY

CCD-F70

8mm

8:1 Zoom
4 Titles
4 Lux
1/4000 Shutter
HiFi Sound



\$828
20 PC. PKG.

CCD-F50 \$788

CCD-F45 \$738

JVC

GRC-60U

VHSC

8:1 Zoom
Titler



20 PC. PKG.

GRC-40U \$688

GRS-55U \$848

GRS-70 Call

GRS-77 \$948

GRS 707 .. Call

PANASONIC

PV 120

VHS-C



\$648

20 PC. PKG.

"20 pc. Pkg."

PV-140 Call

PVS-150 \$888

PVS-160 Hi-Fi .. Call

CANON

CANON A-1

Hi Band 8

Wireless

Remote



20 PC. PKG.

E-440 \$898

H-460 Hi-8 Call

H-660 Call

E-640 Call

YASHICA

KDM-730

8:1 Zoom
TLC Focusing
Yashica Optics
3-Lux
1/4000 Shutter
1 Yr. Guarantee



20 PC. PKG.

FREE CASE

MINOLTA

8-81

8:1 Zoom
Maxxum Optics
4 Lux Audio/Video Fade
Manual IRIS
Time LAPSE
Pos/Neg Switch
2.4 lbs.
2 Yr. Warranty.



8mm

"20 pc. Pkg."

8-880 Call

RCA

New

CC-320

8:1 Zoom, 4 Lux,
Tilting, Audio Dub
Video Dub



20 PC. PKG.

CC-360 Call

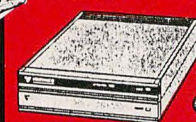
GCC-310 \$828

CC-285 Call

CC-265 Call

VIDEONICS

VIDEONICS DirectED[®]
Personal Movie Maker



\$548

ProED \$1498

AZDEN

WMSS20 II \$88



WMS-PRO \$148

Hi Res. Optics

AUTO FOCUS

Wide Angle . . . \$168

2x Tele \$188

3x \$228

5x \$298

A/F

FILTER

KIT

\$69

20 PC. PACKAGE

Complete 20 pc. package Camera,
Battery/Charger, Strap, Lens Cap,
Lens Shade, Handle, AV Adaptor, AV
Cable, Cleaning Kit, Dubbing
Cables, Tape, Tripod, 75/300 adap-
tor, Trans. 5 Free VHS

VCRS

Mitsubishi

JVC

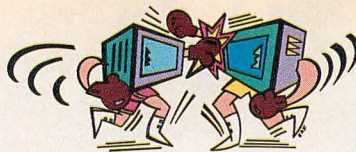
Panasonic

Panasonic AG Series

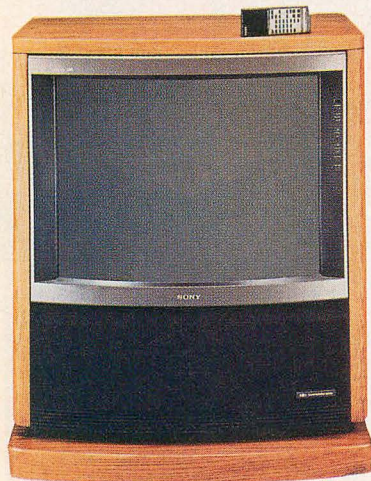
RCA Sony Toshiba

Return or Exchange may be made within 7 Days of receipt after prior authorization. All return merchandise must be in original new condition and must include all packing and blank warranty Cards. Returns may be subject to a restocking fee. Shipping and Handling non-refundable. Not Responsible for typographical errors.

For additional information, circle No. 76 on Reader Service Card.



The strongest card that the Sony had to play was a black uncontaminated by any color impurities, but after continued viewing, a couple of the panelists found that this worked against the set. Although the picture was exceptionally bright overall, it seemed that any dark



Sony's KV-32XBR70:
lifelike flesh tones.

picture details became very dark. But color gradations were clear and supple, and the range of gray to white was truly outstanding.

Edge detail was superb on everything we ran, and the judges could not discern any jitter or overscan in the KV-32XBR70's picture. Two judges found that the perfect blacks really helped out on small picture details, allowing the panelists to actually count the number of teeth that the smiling faces in the test disc flashed. Colors were filled to the brim without overstepping their bounds, and flesh tones were vivid and very lifelike, placing this set in a tie for second place with the Mitsubishi CK-3530R.

One feature of Sony sets that is often touted on the salesroom floor affected only one panelist's opinion. Even though this was the only direct-view set with a vertically flat screen, this special feature didn't seem to make the profound impression one might expect. Though the direct-view sets we tested were purposely simpler models (no fancy stands or elaborate sound systems), the Sony KV-32XBR70 came with SRS (Sound Retrieval System) stereo sound—raising its price tag.

RCA 31-INCH F31375CP, \$2,049



The RCA F31375CP:
a disappointing showing.

The judges' first impression of the RCA was one of confusion. Compared to the other sets next to it, the RCA's picture appeared

fuzzy and oversaturated, as if the tint and brightness controls were off. Overall brightness was good, but at the expense of accuracy and realism. Every face that showed up on the RCA screen looked like it was covered in too much make-up. Green grass became Astroturf. Details were hinted at, rather than reproduced.

The one frame that gave us hope for the RCA was a difficult still life of fruit. On this test, the Concord grapes looked round and purple, as compared to the oval-shaped black olives that the Sony changed them into. The consensus was that—on this one frame—the RCA performed better than any of the other sets, which only added to the judges' frustration. And though the lab's test measurements weren't the best, they would not have caused any alarm—further proving the point that you can't judge a set by its numbers alone.

When the structured tests were over, the APEL technicians double-checked their settings. The judges then manually adjusted the color and brightness levels to see if a better picture could be achieved, but the improvement was disappointingly minimal. Simply put, this monitor wasn't in the same class as its direct-view competition, coming in dead last. On the plus side, its \$2,049 price tag is not as tough on the wallet as some of the other contenders in this group.

MITSUBISHI 35-INCH CK-3530R, \$3,199

The Mitsubishi direct-view set offered some significant improvements in picture quality over its rear-projection sibling. Gone was the bluish cast hovering over all the bright material; instead, the panelists saw one of the purest whites they had seen all day. Although its black levels were not as profound as those of the Sony, darks were more than adequately rendered. In fact, the judges felt that the Mitsubishi was superior to the Sony in this regard, because in addition



Mitsubishi CK-3530R:
a tremendous impression.

to a good deep black, there were shades of dark brown and green to be seen in shadowy areas.

The panelists did notice a rather substantial overall picture shift to the right on this set, but noted that this is easily adjustable, and didn't detract from their overall enjoyment of its picture.

Sharpness was a bit off in different parts of the screen, but not to an annoying degree. This may be due to the slight convergence and geometric distortion measurements that the lab tests revealed, which are also attributable to the fact that the Mitsubishi had a larger screen size (35 inches) than the rest of the monitors. Even with its bigger—and therefore more technologically challenging—tube, the Mitsubishi

FACTORY DIRECT

131 WEST 35 STREET, NEW YORK, NY 10001

TO ORDER CALL
800-695-3535
IF BUSY CALL
212-564-4398
FAX 212-643-9727

OUR PRICES ARE "FACTORY DIRECT WITH USA WARRANTY"

МЫ ГОВОРИМ ПО-РУССКИ

SE HABLA ESPAÑOL

Call for price on all GE products

PROFESSIONAL VIDEO

PANASONIC	
300CLE	Call
WV200CLE	Call
WV5000	Call
WV3260	Call
New 2 Tube	Call
AG170	979.95
AG450	1349.95
AG400P	Call
VHS RECORDER	
AG-2400	772.95
AG-4400	Call
AG-7100	AG734
AG-7400	AG-7500A
AG1230	In stock
AG-1950	999.95
AG-1960	Call

EDITORS	
AG-A750	AG-A95
WJ-MX10	2049.95
NEWMARK	Call

MONITORS	
AG-500R	AG-560
BT-S1000N	BT-S1300N
CT-10300M	CT13314

SPECIAL EFFECT	
WJ-5600	WJ-4600C
WJ-3500	Call

FAX PHONE

AT&T	
3410D	888
3500D	1195
3510D	1495
3520D	Call

CANON	
FAX-B	539
FAX-15	575
FAX-20	749
FAX-25	1429
FAX-225	1339
FAX-270	1450
FAX-350	1569
FAX-450	1849
FAX-430	2049
FAX-705	2845
OMNIFAX	Call
MITA	Call
XEROX	Call

MURATA	
MP900	619
M1200	609
M1600	609
F-20	Call
F-30	Call
F-52	Call
F-320	Call

PANASONIC

IOX120	819
PANAFAX	
UF135	659
UF140	719
UF145	729
UF155	779
UF250	Call
UF260	1330
UF620	Call

RICOH	
RF850	629
RF900	749
FAX15	1029
FAX25	1179
FAX35	1389
FAX65	1449
FAX75	1889
FAX1000	3995

SHARP	
UX180	629
UX380	1019
FQ220	599
FQ300	659
FQ330	889
FQ510	1119
FQ550	1289
FQ700	Call

TOSHIBA	
30100	699
3300	699
3600	969
3700	999
TF211	Call
TF331	Call
TF451	Call
Paper	Call

VIDEO LENSES

TOKINA □ SIGMA
RAYNOX □ AMBICO

SPECIAL	
0.5x Wide	39.95
Wide/Tele	39.95
1.5x Tele	29.95
2x Tele	39.95
3.55x Tele	97.95
4x Tele	149.95
5x Tele	Call
2.5-5x Zoom	Call
Flip Lens/Acrobat	Call

MICROPHONES

SONY □ NADY
AMBICO □ AZDEN

Wireless	49.95
Head Set	14.95
Zoom Mike	39.95

VIDEO LIGHT

UNOMAT □ AMBICO
ARC □ TOKINA

1000W/AC	89.95
2000W/AC	139.95
50W/DC	29.95
300W/AC-150W/DC	49.95
Cordless 20W	49.95
Cordless 30W	79.95

OPTEX

OVL100	59.95
VS-176	79.95
VS-172	99.95
CS 2000	49.95

SUNPAK

CV-200	69.95
CV-300	74.95
ALL PRODUCTS IN STOCK	

SIMA-REBATE UP TO \$50

Call

BATTERIES

2 Hour	29.95
4 Hour	39.95
6.5 Hour	49.95
10 Hour	69.95
20 Hour	139.95

TRIPOD

Silk 120VF	44.95
Silk 322VF	Call

VELBON

Victory 460	36.95
Victory 480	Call
Stratos 470	Call
Stratos 480	Call

BOGEN

3160	54.95
3170	74.95
3124	94.95
All products	In stock
Daily	49.95
Tripod Case	24.95

SOLIDEX

Monopod	34.95
Rewinder	17.95
Tripod	59.95
Mixer	44.95
Camcorder Case	49.95

FILM TRANSFER

AMBICO TeleCine	27.95
V-0612	Call
V-0621	Call
V-0617	Call
V-0651	Call

TRV-SP	TRV-8
TRV-16	TRV-16G
TRV-35	TRV-35G

SONY



CCD-F35
679.95

Includes
• Original mfg access.
• Tele or wide lens
• Tripod + Filter

CAMCORDERS

CCD-F45	Call
CCD-F50	819.95
CCD-F70	899.95
CCD-V71	1069.95
CCD-V99	1349.95
TR-5	Call
CCD-SP-7	Call
8 mm Recorders	
GV-8	664.95
CV-9	Call
EV-DT1	Call
EV-S1	674.95
CCD-G1	Call

ACCESSORIES

RME-100	RME-300
XV-T500	XV-T600
XV-C700	RM-152K
RM-95	AC-V85
Other Products	
BETA RECORDER	
SL-340	279.95
SL-HF360	339.95
SL-HF860	639.95

VHS RECORDER

SLV-353	379.95
SLV-555	449.95
SLV-757	719.95

KYOCERA

KD-3030	619.95
KD-M710	Call
KD-M730	KD-S530
KD-5010	Call
KD-H130	Call
Accessories	In stock

RICOH

R-612	688.95
R-620	929.95
R-810	789.95
R-850	979.95
R-800	1399.95
Accessories	In stock

NIKON

VN-830	699.95
VN-840	849.95
VN-910	949.95
VN-900	1279.95
VN-950	1419.95
Accessories	In stock

CANON

E-80	749.95
E-808	849.95
E-440	989.95
H-460	1299.95
E-640	1039.95
E-660	1169.95
A-1	1469.95
F-1000S	Call

OLYMPUS

CAMCORDERS	
VX-803	799.95
VX-408	899.95
VX3-405	1299.95
VX-407	Call

MINOLTA

V-10	Call
V-11	Call
V-2000	Call
V-2100	Call
8-81	Call

CHINON

PANASONIC

CAMCORDERS

PV-430	1049.95
PV-C80	679.95
PV-500	689.95
PV-510	799.95
PV-520	829.95
PV-530	1179.95
PV-535	PV-S540
PV-S 545	PV-S550
PV-S565	PV-S575

VHS "C"

PV-5150	879.95
PV-S140	PV-S160

ACCESSORIES

PV-A118	109.95
PV-C80	PV-C840
PV-2500	169.95
PV-H10	29.95
PV-F49	69.95
PV-LW49	Call
PV-LT49	Call

VHS RECORDERS

PV-2900	239.95
PV-4920	289.95
PV-4924	319.95
PV-4930	419.95
PV-4840	339.95
PV-4940	Call
PV-4970	619.95
PV-4980	639.95
PV-4990	Call

TV/VCR COMBO

PV-M749	Call
PV-M1328	489.95
PV-M 2028	549.95

VIDEO TAPE

TDK □ MAXELL □ RCA
BASF-SCOTCH-FUJI

T120	3.19
T120 Super HG	4.29
T120 Hi-Fi	5.09
T120 PRO	6.49
T120 S-VHS	6.99
TC-20-C	3.85
TC-20 S-VHS-C	8.09
8mm 30 Min	4.39
8mm 60 Min	3.89
8mm 90Min	4.19
8mm 120 Min	5.39
Sony Tape	In stock

AUDIO TAPE

UNIVERSAL REMOTE

GE	Call
Memorex CP4	39.95
Memorex CP8	59.95
Sony RM-P700	Call
Pioneer CU-AM100	Call

MAGNAVOX

CAMCORDERS

CVJ-320	799.95
CVK-312	929.95
CVJ-350	1019.95
CVJ-360	1359.95
All Accessories	Call

VHS RECORDERS

VR-9815	229.95
VR-9840	269.95
VR-9850	339.95
VR-9846	Call
VR-9860	389.95
VR-9861	409.95
VR-9862	Call
VR-9870	Call
VR-9880	739.95

QUASAR

CAMCORDERS

VH-32	799.95
VH-33	999.95
VH-34	1099.95
VH-29	1299.95

VHS RECORDERS

VM-25AC	Call
VH-27AC	1199.95
VM-52AC	Call

JVC

CAMCORDERS

GR-C30	599.95
GR-60U	759.95
GR-577U	1029.95
GR-5707U	Call
GF-500U	799.95
GF-5550U	Call

ACCESSORIES

Z-350	Call
JX-E5	Call
JX-C7	189.95
JX-S100	Call
JX-S900	Call
JX-SV55	459.95

VHS RECORDERS

HR-D520U	Call
H2-D620U	299.95
HR-D840U	429.95
HR-D850U	499.95
HR-S5000	589.95
HR-S8000	739.95

MITSUBISHI

HS-U31	337.95
HS-U51	459.95
HS-U71	919.95

TOSHIBA

DX900	639.95
SV950	639.95
SV970	879.95
SV990	In stock

SHARP

VL-L250U	899.95
VL-L80U	799.95

PAL/SECAM

CAMCORDERS

NV-M7	925
M-10	970
VM-1280E	895
VM-600	910

SONY

D-F340	92
D-V90	129
D-F335	107
D-V88	155
8	102

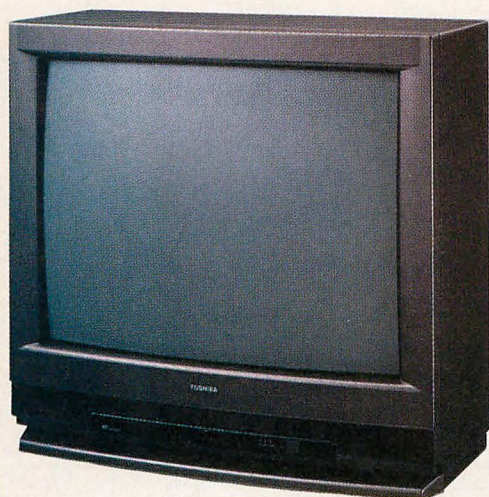


more than held its own against the competition. Colors were striking without becoming garish, and although this monitor had something of a "soft-focus" ambiance, the picture was detailed and realistic. Given its size, realistic colors and the tremendous impression it made when movies were played through it, the CK-3530R would be a particularly strong choice for anyone interested in obtaining the largest possible direct-view picture. This set was to be bested by only one other opponent.

TOSHIBA 32-INCH CF3254J, \$1,899

The Toshiba came into the competition as the quiet underdog who dared take on the big names. By the end of the day, the judges decided that it was now numero uno. Phrases like "absolutely outstanding" were repeated ad infinitum in describing this set. Almost every time the panelists saw great clarity on one of the other sets, they'd look at the Toshiba and watch it equal or better the other models' pictures. With the difficult fruit-bowl frame, the Toshiba not only allowed the grapes to be grapes but also convinced the judges that the apple that they had thought they were looking at on all the other sets was really a plum.

In fact, with the Toshiba the panelists began seeing a lot of minute details that were missing on the other sets. In a particularly horrific



Toshiba's CF3254J reveals the details missing in other sets.

shot from *Psycho*, in which Janet Leigh's lifeless face rests on the bathroom floor, the panelists could actually see one of her eyes that was otherwise cloaked in shadows on the competitors' screens.

Picture quality was so sharp on this set that one judge likened it to a 3-D image, and the analogy wasn't very far off. The picture seemed to pull the viewer into the screen, and if the panelists stared at it long enough, they almost got the feeling they were seeing film instead of video. Great focus, superb edge sharpness, fine brightness (more than 50% brighter than the other sets), spot-on colors; try as they might, the judges couldn't find any serious fault with the Toshiba's picture. Sometimes the browns tended toward gray, and one red scene that the other sets had little problem with leaned toward magenta. But this is nit-picking, especially considering that this set had the best picture, yet the lowest price, in this group.

When the judging was completed, the panelists returned to the other sets to see if they could coax similar details from them with a bit of manual fine-tuning. However, the other monitors only hinted at the details the Toshiba seemed to reproduce almost without effort. □

POST-FIGHT ANALYSIS

Although the judges felt obliged to assign a ranking to the direct-view monitors, it should be pointed out that the differences between the top three were so minute that they were really splitting hairs. The judges agreed that they'd be thrilled to own any one of these direct-view sets.

To complete the roundtable discussions, the judges argued the merits of rear-projection vs. direct-view monitors. While the direct-view sets performed generally head and shoulders above the rear-projection sets, the judges agreed that the gap was closing fast. Though it should be noted that what the panelists took to be some convex object in the foreground of a shot from the Soviet movie *Nostalgia* on the rear-projection sets was immediately recognized as a concave shard of a broken bottle on the direct-view monitors. But if huge screen size is the priority in your home, a good rear-projection set is no longer the compromise it once was.

Both lab measurements and critical viewing convinced the panelists that the brightness, sharpness and accuracy of the rear-projection monitors were more than up to the task of reproducing even such high-resolution sources as laser discs.

So what's the best choice? That all depends on the size of your budget and how big a screen you can comfortably fit into your home. There is also a welter of special features to consider, such as sound systems, remote controls and picture-in-picture displays. The final arbiter, however, is going to be personal taste. The picture must satisfy your eyes, and not just your desire for the best specifications. And if after viewing these top-of-the-line sets you find the decision still a tossup, there's always that timeless question: "Do we go with the teak or the dark mahogany?"

COMPARE AND SAVE

HAVEN ELECTRONICS

BATTERY BLOWOUT!
1/2 PRICE SALE
 BUY 1 AT OUR REGULAR LOW PRICE
 AND GET **50% OFF!**
 A 2ND AT



We stock a full line
 Call for models not listed

NP-77 Sony-type

For newer model SONY and equivalent camcorders

HO-0808 Extended Play Power Rack

6 hour recording time. Light and compact.

HO-0820 Sony-type NiCd

High power 1400 mA NiCd fits in the palm of your hand!

HO-0821 JVC-type NiCd

150 mA Ni-Cd pack. Also for Panasonic PV-100

HO-0822 RCA-type NiCd

Record for 2 extra hours. Snaps onto camcorder.

HO-0823 Panasonic-type Gel-Cell

2000 mA sealed (same as PV-BP80)

HO-0827 Panasonic/JVC Grip-Type Ni-Cd (VHS-C)

Slim 55mA for latest models.

One Only **\$49.95**
 Two For Only 74.92
 You Save 24.98

One Only **\$79.95**
 Two For Only 119.92
 You Save 39.97

One Only **\$39.95**
 Two For Only 59.92
 You Save 19.97

One Only **\$49.95**
 Two For Only 74.92
 You Save 24.97

One Only **\$69.95**
 Two For Only 104.92
 You Save 34.97

One Only **\$49.95**
 Two For Only 74.92
 You Save 24.97

One Only **\$42.95**
 Two For Only 64.42
 You Save 21.47

\$69.95

HO-0629 A/V MAESTRO

Create professional-style sound track and sharper dups. Three channels for multi-layered sound. Mix and fade between camcorder audio, music, narration.

HO-0628 MIKE & MIX Audio Mixing for Video

Add quality narration and music to videos!

Sells elsewhere for \$79.95



OUR PRICE
\$39.95



HO-0430 The Voyager Video Bag

17"x11"x8 1/2" all-weather lightweight bag features cushion panels, shoulder strap and double-strength handles!

CALL FOR SPECIAL PRICE

HO-0319 Multi-Effects Kit

Spectacular Video Effects. Brilliant Starburst ... Rainbow ... and Rotating Multi-Image Lens.

SPECIAL
\$59.95

WMS-PRO by AZDEN

VHF system, delivers excellent sound quality at a range of over 250 feet! Ideal for professional videographers and business applications.

CALL FOR PRICE



HO-0755 VIDEO TAPE/WINDER CLEANER

Rewind or fast-forward in 3 minutes! Extends life and quality of tapes. Wet cleaning system (fluid incl.). Soft brush applicators cleanse automatically.

SPECIAL
\$59.95

BEST VALUE!

H-10001 DirectED PLUS

Now Anyone With a Camcorder Can Make Great Home Videos! Create professional looking productions. Automated editing, spectacular titles, graphics and special effects in 64 colors. Wireless remote.

CALL FOR LOW PRICE

HO-0855 HAVEN'S UNIQUE AC/DC ONE-GUN POWERLITE

7 1/2v battery and 30W quartz-halogen light; provides 20-25 minutes of brilliant lighting. AC adapter (incl.). NiCd battery recharges up to 1000 times. Recharger included.



CALL

HO-8500 Unique VAL-U-POWER and LIGHT SET 150W AC / 100W DC Light plus HO-8000 Battery

Economical, powers camcorder up to 4 hrs. or light for 1/2 hr. or more.

SAVE
\$99.95



HO-0365 FLIP-FLOP 2-in-1 lens

Flip the 1.5 x telephoto and it instantly becomes 0.6 wide angle without taking it off the camcorder. 50% more zoom; 60% wider field of view. 3 multi-coated glass elements.



DSR-V78 by AZDEN

Smaller in size than old style inner-ear types. Hangs inside ear.

CALL FOR PRICE



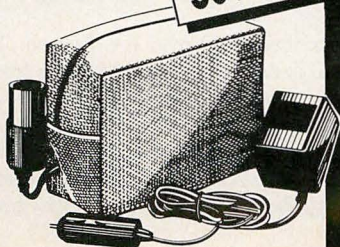
1-800-231-0031
 9AM-5 PM E.S.T., Mon.-Fri.

484 Sunrise Highway
 Rockville Centre,
 New York 11570

HO-8000 VAL-U-POWER Rechargeable BATTERY

Runs Camcorder up to 4 hours! Holds charge 6 months!

GREAT FOR CELLULAR PHONES!



50% OFF ON 2ND BATTERY

FREE BONUS GIFT LENS CLEANING KIT

Everything you need to keep lenses, filters sparkling. Removes dust, smears, finger prints.

Free with any order of \$25 or more



SOMETHING MISSING?

Ask for Dept. 204 at

1-800-231-0031

... for specs and prices on any camcorder accessory not shown. It's bound to be part of our complete value-priced line. To order, have VISA, American Express, Discover or MasterCard handy, and call Toll-Free. Complete satisfaction guaranteed, or full purchase price refunded, if items returned intact. Contact for authorization.

HO-0618 TABLE POD

Best buy for your camcorder—Provides smooth, jitter-free results!



\$16.95



C
R
I
T
I
C
'
S

C
H
O
I
C
E

MUSI



*Presenting the Second
in a 10th Anniversary
Series— America's
Leading Critics
on the World's
Greatest Movies*

BY CLIVE BARNES

Gotta sing! Gotta dance! If only the movie musical was as simple as just that. The real tragedy is that it *is*—but not everyone, including many moviemakers, seem to realize this.

Movies are young and the movie musical is even younger. But even in the fantastical early silent movies of Georges Melies, you can see hints of mute musicals. And what is usually regarded as the first talkie, Al Jolson's 1927 *The Jazz Singer*, was also, I suppose, the first movie musical. Certainly it had the inimitable but much imitated Jolson singing the likes of "Mammy" and "Toot Toot Tootsie." But there was very little dialogue in *The Jazz Singer*, and the songs came along in pairs, as they were originally on discs that the theater had to synchronize to the film's action.

Yet talkies, once tentatively over this first hurdle, fairly galloped away, and in their early days they were loaded with musicals—most commonly musicals of the all-star revue type, such as *King of Jazz* or *Paramount on Parade*.

It was not until the early 1930s that a Broadway dance director (no one called anyone on Broadway a "choreographer" until the arrival of George Balanchine later in the '30s) gave movie



GALS

musicals a distinctive look. He was Busby Berkeley, who started with Eddie Cantor extravaganzas such as *Whoopie* (made in the early two-color Technicolor process) and quickly progressed to those great Warner musicals, such as *42nd Street*, *Gold Diggers of 1933*, *Footlight Parade* and *Dames*, with their incredibly inventive and purely cinematic production numbers. Indeed, even more, these Berkeley musicals to a large extent helped to define just what the movie musical is—or at least could be.

Let's not forget that the traditional narrative movie, originating from stage plays, started out aesthetically largely as an attempt to cut theater down to image—to make two dimensions out of its three, and to "freeze-dry" the vital juices of its spontaneity. Silent-movie makers, of course, discovered the freedom of camera movement for close-ups, long shots, and so on—and the joys of editing. They found that the limitations of the form could be made into virtues. But, from the start, the movie musical encountered all the difficulties of the narrative movie—only more so. Movies had uncovered in naturalism a wonderful advantage over the stage play, but this same naturalism did not work nearly so effectively in the es-

entially stylized world of the musical. Stage musicals have rules of their own, conventions of their own, especially where dance routines are involved.

Moreover, when we come to the world of movies on home video rather than on a theater screen, we are faced with very special problems. Personally, I find that the mind's focus *can* embrace most images on the small screen (perhaps not one less than 19 inches, but you certainly don't need the size of a house!)

and make all the right adjustments. I can enjoy the chariot race from *Ben Hur* in my living room, but musical visions are not always as imaginatively adaptable. And that's a crucial consideration, for musicals do not just trade in spectacle—they glory in it.

That said, what are the 10



High fliers and cool crooners (clockwise from this page): Fred Astaire and Ginger Rogers; the Beatles; Show Boat's Helen Morgan and Irene Dunne; and Matt Maddox soaring over Seven Brides for Seven Brothers.

movie musicals I think surpass all others on video? I must first give the guidelines I have employed. The best of anything is an arbitrary beast—and the question of taste makes it arbitrary to the point of willfulness. Although the list that follows is in chronological order, I have not consciously picked my 10 to illuminate movie musical history. Rather, I have chosen them as movies as much as musicals—and vice versa. The possession of great music and lyrics is not enough for inclusion. So you will not find the likes of *Oklahoma!* or *My Fair Lady* on this list. Nor will you find Jacques Demy's *The Umbrellas of Cherbourg* or a movie for which I have an odd affection, Ken Russell's *The Boy Friend*. I have tried to make my list representative of good musicals in terms of their basic score and their singing and dancing, but also representative of exemplary moviemaking that transfers well to home video.



42nd STREET (1933)

Is this the best of the Busby Berkeleys? It's a close call. By 1933, when Warners made *42nd Street*, with Lloyd Bacon directing, sound had made incredible technological strides, and the musical could now really expand. As far as dance and even spectacle is concerned, Berkeley's *Dames* (1934) and *Gold Diggers of 1933* are perhaps the pick of the Berkeley crop. But who can resist *42nd Street* with its durable Harry Warren-Al Dubin score and its archetypal backstage-hooper story involving Ruby Keeler, Ginger Rogers, Warner Baxter, Bebe Daniels and Dick Powell? If possible, try to resist the colorized version; this one cries out for the original black and white. (MGM/UA cassette)

SWING TIME (1936)

The best of Ginger Rogers and Fred Astaire is even more impossible to call. How can you judge a best when there is no worst? But, disregarding such wonders as *The Gay Divorcee* (1934), *Top Hat* (1935) and *Follow the Fleet* (1936), I have plumped for *Swing Time*. It really does have everything—a superior director (George Stevens), Astaire and Rogers dancing even more than usual, an acceptable story (Fred as a gambler trying make good for a prospective father-in-law back home, but meeting Ginger on the way), a lovely Jerome Kern-Dorothy Fields score, and Fred in one of his most inspired set pieces:

his “Bojangles of Harlem” number. And where else will you find that delectable character actor Eric Blore sporting a mustache? (Turner cassette, LV disc; Criterion CAV disc)

SHOW BOAT (1936)

Please note that I mean the 1936 black-and-white version—not the inferior 1951 Technicolor remake. Not only does *Show Boat* have another great Kern score (this time with Oscar Hammerstein lyrics) but it is also an example of a good transfer of a classic stage musical to the screen—in fact, an exceptional example. I really wanted to include on my list one of those old Jeanette MacDonald and Nelson Eddy operettas, and this is the best MacDonald-Eddy movie they never made. While it does not have those famous movie sweethearts, it does have Irene Dunne, Allan Jones, Helen Morgan (unforgettably singing “Bill”) and Paul Robeson (giving the only rendering of “Ol’ Man River” that anyone in his or her right mind would want to listen to). (MGM/UA cassette; Criterion LV disc)

YANKEE DOODLE DANDY (1942)

Since the musical is essentially a performance art, it remains curious that some of Broadway's greatest performers—the most obvious example, Ethel Merman—never crossed over to movies with the same power. The English critic Kenneth Tynan was fond of talking about “high-definition performance,” the kind of performing that grabs you by the neck and shakes you like a terrier. Frankly, it doesn't happen too much in movies (it is that absence of living actuality, flesh and blood), but it happens with hurricane force in *Yankee Doodle Dandy*, a jingoistic World War II movie starring James Cagney as Broadway song-and-dance man George M. Cohan. Cagney is superhuman here, and he dances his heart out. Confession time: I have made a special version of this movie for myself to watch again and again—it includes just the musical numbers. Further confession (and I refuse to justify this): I used the colorized version. (MGM/UA cassette)

THE PIRATE (1948)

I have a particular love of dance sequences in movie musicals. I have always felt that the camera takes much easier to dancing than to singing and, as a result, so many of the great movie musicals should perhaps more aptly be called dancicals. Arthur Freed, as a producer at MGM, had a considerable influence on the movie musicals of the '40s and '50s, and, with his favorite director, Vincente Minnelli, probably had his greatest success in 1943 with *Meet Me in St. Louis*. But, cussedly, I prefer *The Pirate* of five years later—partly because Minnelli's sense of cinematic fantasy was never better, and partly because Judy

A chorus line of movie musical greats (from left): Gene Kelly (An American in Paris); Joan Leslie, Walter Huston, Jeanne Cagney (Yankee Doodle Dandy); Leslie Caron (An American in Paris); the Seven Brides and the Seven Brothers, including Jane Powell and Howard Keel; Ruby Keeler and other 42nd Street chorines.





DENNIS DIKEN'S 10-BEST LIST

Hepcats everywhere know Dennis Diken as the drummer for the Smithereens, the coolest '60s-influenced pop-rock band in the world (their latest on Capitol is *Smithereens 11*). But they may not know that Diken is also a musicologist and rock archivist of no little repute. For Vestron Video, he was creative consultant on *The Beach Boys: An American Band*. Currently he's compiling a series of CD reissues for Capitol of such artists as the Four Freshmen and Stan Kenton.

While preparing for the 1990 Smithereens tour, Diken agreed to pick his Top 10 movie musicals for us only after insisting, politely but firmly, that we mention two favorites not yet on home video. So we will: the 1961 *Twist All Night* ("Anything Louis Prima touched was gold!") and the 1967 *The Cool Ones* ("starring Roddy McDowell and, more importantly, Mrs. Miller, who does 'Downtown.'") "I'm a big Mrs. Miller fan," Diken notes by way of explanation, "—as I think all people should be."

ROBIN AND THE SEVEN HOODS (1964)

"Sammy, Frank, Dean—you can't go wrong with a cast like that. And Sammy does this great production number called 'Mr. Booze,' which is really stellar." (Warner cassette)

HELP! (1965)

"I could also throw in *A Hard Day's Night*, but *Help!* is the one I saw as a kid and it really represents 1960s' Beatles to me." (MPI cassette, LV disc; Criterion LV disc)

WEST SIDE STORY (1961)

"Saw it as a kid, dug it, and it still holds up really well." (CBS/Fox cassette, LV disc; Criterion CAV disc)

THIS IS SPINAL TAP (1984)

"Anybody who's ever been on the road, or wanted to be on the road, or dreamed what it's like to be on the road, will probably enjoy this. Those of us who have been on the road, however, know that—scarily—it's all too true." (RCA/Columbia cassette, LV disc)

IT HAPPENED AT THE WORLD'S FAIR (1963)

"Mostly because of the scene where Elvis does 'One Broken Heart for Sale.' He's walking along this trailer park, and all these old guys come out of their trailers and start grooving along with Elvis. A great cinematic moment." (MGM/UA cassette)

VIVA LAS VEGAS (1964)

"One of Elvis' best, I think... celebrating the glory that Vegas is." (MGM/UA cassette)

THE MUSIC MAN (1962)

"Mostly because it contains my favorite actor of all time, Percy Helton—the train conductor who says, 'River City!' He's also in *Jailhouse Rock*." (Warner cassette, LV disc)

THE RUTLES: ALL YOU NEED IS CASH (1978)

"A project that was lovingly and accurately done but stands on its own musically. The songs and the performances stand apart from the parody that they are." (Pacific Arts cassette, discontinued)

ROCK, ROCK, ROCK (1956)

"Just to see Alan Freed and all the greats on the screen... Frankie Lyman, the Moonglows, Chuck Berry. A great era piece." (Good-times cassette)

BUCK PRIVATES (1941)

"A real great movie for Abbott and Costello, plus it has 'Boogie Woogie Bugle Boy' as sung by the Andrews Sisters. So that's something right there." (MCA cassette, LV disc) —Steve Simels

Garland and Gene Kelly give two of their best performances (she as a lovelorn maiden, he as a touring actor pretending to be a pirate). There are some great dance numbers here with Kelly and the Nicholas Brothers. An underrated gem that looks great on video. (MGM/UA cassette, LV disc)

AN AMERICAN IN PARIS (1951)

I realize that nine out of 10 other people preparing this list would include the Stanley Donen-Gene Kelly *Singing' in the Rain* of 1952, often cited as the best movie musical ever made. But I defiantly choose Minnelli's *An American in Paris* for my list, if only because, while Kelly is terrific in both movies, I prefer George and Ira Gershwin to the songwriting team of Arthur Freed and Nacio Herb Brown, Leslie Caron to Debbie Reynolds, and Paris to Hollywood. Okay, so I'm crazy like a fox. Yes, there are many things wrong with the movie, but it is enchanting and the final 18-minute ballet, with its imaginative homage to Van Gogh, Dufy, Utrillo, Manet and all those famous French painters, is a pure visual delight—and that, after all, is very much what a movie should be. Much more, to me anyway, than a cute number in which a guy kicks up puddles! (MGM/UA cassette, LV disc)

SEVEN BRIDES FOR SEVEN BROTHERS (1954)

Okay, my dance slip is showing again. But for all the musical faults of *Seven Brides for Seven Brothers*—and the Gene De Paul-Johnny Mercer score is conceivably the worst one on this list—this big, brassy Stanley Donen version of an MGM family show has more gusto than any other movie I can think of. The highlight is admittedly dance—Michael Kidd's snowy "Lonesome Polecat" ballet. With dancers as good as Jacques d'Amboise, Tommy Rall and Russ Tamblyn, among others, it could hardly fail. And it doesn't. (MGM/UA cassette, LV disc)

GIGI (1958)

If I was put before a firing squad and asked to name on pain of death my one and only favorite movie musical, I would have to say Minnelli's *Gigi*. Musically it is peerless—the best original score ever composed for any movie musical and the crowning glory of the collaboration between Alan Jay Lerner and Frederick Loewe (yes, this, not *My Fair Lady*). The performances are bliss—particularly Maurice Chevalier and Hermione Gingold. The whole movie is a joy to look at again and again and again—which is a major virtue for inclusion in a video



library. Every time you watch *Gigi*, you see and hear something fresh. One snag, however, must be faced: The original CinemaScope frame has been panned and scanned for the video transfer. At times, watching it calls for a little imagination. Use it. (MGM/UA cassette, LV disc)

A HARD DAY'S NIGHT (1964)

People are always asking, "Whatever happened to the Broadway and Hollywood musicals?" Well, I'll tell you: Someone threw a rock at them. After the late '50s, with the emergence of Elvis Presley and the Beatles, pop music changed so radically that (almost) overnight show music passed into the realm of pastiche. The two rock composers who might have been lured into conventional show business—the two who had it in them to be the Rodgers and Hart of their generation—were John Lennon and Paul McCartney. And an indication of what might have been can be seen in the movies the Beatles made with Richard Lester: the fantastically *Help!* and the simpler, plainer and earlier *A Hard Day's Night*, which I prefer. Underrated and admittedly frenetic, with the Beatles playing themselves in what at times has all the dimensions of a home movie, the picture nevertheless has a vitality that jumps out of the screen and suggests genius. (MPI cassette; Criterion LV disc)

CABARET (1972)

For my tenth selection I first intended to pick one that would fully annoy everyone (particularly my critical colleagues). I was tempted to ring the sleeper bell for Richard Attenborough's *A*

Chorus Line (1985). But as I began writing, this naturally made me think of Michael Bennett (who created the original Broadway version), which made me think of the less revered but far superior Bob Fosse, which brought me, circuitously but fairly, to Fosse's *Cabaret*. In every way, *Cabaret* is a better movie than it was a stage musical. With its atmosphere and ambiance, as well as great performances by Joel Grey and Liza Minnelli, this is a genuine masterpiece. And once more—as with all of my choices, except perhaps for *Gigi*—it looks at least as good on video as it did in theaters. (CBS/Fox cassette, LV disc)

AN EXTRA THREE

Being, as Olivier memorably said of Hamlet, a man who cannot make up his mind, I usually abhor 10-best lists at Christmas and the New Year, when critics traditionally offer their neatly numbered annual roundups. I usually cheat—giving 11, 12 and sometimes even 13.

So here comes some cheating again—for I have left out so many more musicals than I was permitted to put in. My three "bonus" choices cover a multitude of virtues and are the great MGM musical anthologies, *That's Entertainment!* (1974), *That's Entertainment, Part 2* (1976) and *That's Dancing!* (1985). Each one offers excerpts from some of the all-time greatest musicals—and all three are therefore essential to any video library. Regard them as basics. (MGM/UA cassettes, LV discs) □

Clive Barnes is a critic for the New York Post and a former critic for both the New York Times and the London Times.



MEL TORME'S 10-BEST LIST

Mel Tormé, the author of the 1989 autobiography *It Wasn't All Velvet* (Zebra), is one of the treasures of American popular music—not to mention the only singer of his generation who's recorded with Detroit funksters Was (Not Was) and dubbed his voice for Daffy Duck. Tormé answered our request for a 10-best list with only a hint of trepidation ("Hmmm... this is going to be very tough") and then came through like the elegant pro he is. "But remember," he cautions, "that some of the movies we're talking about here were done in three-strip Technicolor, which was so glorious that they hurt the eyes with beauty. Today, they're usually Eastman prints, which are lousy. But I'm sure the content more than makes up for the quality."

THE BAND WAGON (1953)

"This is far and away my favorite musical of all time, not only because it stars Fred Astaire—who's one of my great heroes as a singer—but also because it has more of a story than most. Of

course, the Schwartz and Dietz songs don't hurt." (MGM/UA cassette, LV disc)

LOVE ME TONIGHT (1932)

"This was directed by Rouben Mamoulian, and his touch, like Lubitsch's, was so gentle and loving and endearing. He's a major reason why I love this, along with its Rodgers and Hart score, and, of course, Jeanette MacDonald and Maurice Chevalier. They made several films together, but this one, to me, is the optimum." (Not available on video)

SINGIN' IN THE RAIN (1952)

"What fascinates me about this is that Comden and Green did their homework; they took several slices of true life and incorporated them into a very campy movie about Hollywood. Also, one of my best friends in the world is Donald O'Connor, and as many fine moments as he's had in films, obviously this is his finest." (MGM/UA cassette, LV disc; Criterion CAV disc)

SWING TIME (1936)

"It seems to me that Astaire and Rogers are more comfortable together in this movie than in any other, and they have the benefit of wonderful songs by Jerome Kern and Dorothy Fields, particularly the 'Pick Yourself Up' sequence in the dance studio." (Turner cassette, LV disc; Criterion CAV disc)

GOLD DIGGERS OF 1935 (1935)

"This isn't the best of the *Gold Diggers* series, but it shines due to one of Busby Berkeley's finest moments: 'The Lullaby of Broadway' with all those black-and-

white-clad dancers going up and down steps with those great, crazy, cockeyed camera angles. I like things that have some substance, and that number tells a story [that has some]." (MGM/UA cassette)

UP IN ARMS (1943)

"Danny Kaye's performance is obviously the centerpiece here; in fact, I had a hell of a time deciding between this and *The Court Jester*, which has a ton of music in it but is still principally a comedy. But the tune that knocked me out in *Up in Arms* is 'Tess's Torch Song' sung by Dinah Shore, one of the hippest and finest things I've ever seen in a movie." (Nelson cassette)

CALAMITY JANE (1953)

"Probably the best effort anybody ever made to make a western-type movie musical. And it has some wonderful Sammy Fain songs." (Warner cassette)

SEVEN BRIDES FOR SEVEN BROTHERS (1954)

"This probably rates on many people's lists as their favorite movie. Jane Powell is extremely appealing in it and I think it's Howard Keel's finest moment. And I don't want to forget that my favorite lyric writer of all time is Johnny Mercer, and the tunes in it were written by Johnny and Gene de Paul." (MGM/UA cassette, LV disc)

STRIKE UP THE BAND (1940)

"This struck a responsive note in me because drums were my instrument when I was growing up and Mickey Rooney plays a high-school drummer—the same part I played in 1944 in *Pardon My Rhythm*, an inconsequential, fluffy piece of

Universal celluloid which has almost the same identical plot. *Strike Up the Band*, of course, has the advantage of Busby Berkeley dances and some wonderful songs. And it's impossible to leave a Mickey Rooney-Judy Garland movie off this list." (MGM/UA cassette, LV disc)

SHIP AHOY (1942)

"This is one of those movies where the orchestra [Tommy Dorsey] is so well integrated into the story, along with the young Frank Sinatra and an extraordinary Buddy Rich. His 'I'll Take Tallulah' number is all the more extraordinary because it was done almost completely in one take." (Not available on video)

SUMMER STOCK (1950)

"I've always subtitled this in my own mind as *Gee Kids, It's a Swell Barn and We Can Put the Show on Here*. It's extraordinary for Judy Garland, because—while she's absolutely brilliant in it—she was chunky during most of the shooting. But the best number, 'Get Happy,' was shot later and plopped in—and in that number she's slim and wonderful." (MGM/UA cassette, LV disc)

HALLELUJAH I'M A BUM (1933)

"I was never a great Al Jolson fan. What this benefits from is the Rodgers and Hart score and the rhythmic dialogue. An awful lot of the exposition is accomplished that way, and I absolutely love that aspect of it. There is that germ of reality to this one that other movie musicals don't have." (Not available on video) —S.S.

SOUTHEAST'S LARGEST

LASERDISC DEALER

390 MAIN ST.
HIRAM, GA 30141

call toll free
1-800-347-1941

RETAIL STORE:
RENTALS AND SALES
2430 COBB PKWY.
LOEHMANN'S PLAZA
SMYRNA, GA 30080
404-955-8909

Coming
THIS
MONTH

Batman	LIST PRICE
	\$39.95
Lethal Weapon II	\$24.95

BUY 3 OR MORE DISCS AND GET
15% DISCOUNT

ALL IN-STOCK TITLES SHIPPED SAME OR
NEXT BUSINESS DAY
ALL NEW RELEASES AVAILABLE
ON STREET DATE

OVER 3500 TITLES IN STOCK
20,000 DISCS AVAILABLE FOR SALE

artwork by gara



FAX #404-439-0969



OTHER CBX-FOX TITLES
COCOON II-RETURN
LONGEST DAY (LETTERBOX)
SOUTH PACIFIC (LETTERBOX)
STAR WARS (LETTERBOX)
TOWERING INFERNO (LETTERBOX)

image
ENTERTAINMENT
The Finest In Laser Videodiscs™

REVIEWS

LATEST MOVIES



Tuxedo junction: 007 Dalton and David Hedison are Bond for glory.

LICENCE TO KILL ★★★

Timothy Dalton, Carey Lowell, Robert Davi. Directed by John Glen. 1989. Rated PG-13. (CBS/Fox cassette, 133 min., Hi-Fi stereo, \$89.98; CBS/Fox CLV disc, \$49.98)

BY LEONARD MALTIN

Licence to Kill is just the shot in the arm the James Bond series has been needing. Like many Bond fans, I'd grown discouraged in recent years as the movies grew more cartoonish and heavy-handed. Where once they were exciting, now they were overblown and juvenile.

Bidding goodbye to Roger Moore was the first step in the right direction. Hiring Timothy Dalton was the second good move. But nothing in Dalton's first 007 outing prepared me for *Licence to Kill*: a tough, clever, eye-opening adventure.

I've always held up *From Russia with Love* and *Goldfinger* as my ideas of Bond at his best—but, looking back, I realize that they had little or no competition when they came along in the mid-1960s. The Bond adventures stretched the boundaries of acceptability (up to then, anyway)

Leonard Maltin is author of the bestselling TV Movies & Video Guide and a regular on TV's Entertainment Tonight.

when it came to sex and violence, and we all enjoyed tasting the forbidden fruit. The series also broke new ground in the staging of elaborate action and stunts.

Nowadays, the men behind Bond are competing with anything-goes sex, state-of-the-art special effects, mind-numbing violence, and high-flying adventure in a variety of other pictures. It's enough to

make you wonder if 007 might not be better off in retirement—until you see *Licence to Kill*. Its lean, mean Bond can hold his own with any man on the screen—and there's a "Bond girl" (Lowell) who's both smart and sexy. As for the stunt sequences, they'll cause your jaw to drop in disbelief. The story, with our hero infiltrating the domain of a South American druglord in order to avenge a friend's murder, is a serviceable framework for the action.

This Bond is not an especially nice guy, and this Bond movie is certainly not kid stuff. Which is not to say that it's layered with nuance or a dose of mature drama. I guess the best way to describe it is "adult escapism."

STAR TREK V: THE FINAL FRONTIER ★

William Shatner, Leonard Nimoy, DeForest Kelley, Laurence Luckinbill. Directed by Shatner. 1989. Rated PG. (Paramount cassette, 107 min., Hi-Fi stereo, no list price)

BY JEFFREY LYONS

For a while, the seemingly unending stream of *Star Trek* sequels was perfect fodder for stand-up comics. But then, surprise, there was the Nimoy-directed *Star Trek IV*, which turned out to be a delight.

DALTON'S ARTISTIC LICENCE

Sean Connery was first. Then came David Niven, George Lazenby (remember him?) and Roger Moore. Most recently it's been Timothy Dalton—with *Licence to Kill* his second go-round as intrepid agent 007, James Bond. Craig Moddero talked to Dalton for *VR* about the spy who loved many.

VR: What do you believe was wrong with the Bond movies before you took on the role?

DALTON: They'd become too cartoonish and aimed more for kids. I think *The Living Daylights* [Dalton's debut Bond] pushed the series back to its origins and made Bond more adult and more serious.

VR: How is *Licence to Kill* different from other 007 adventures?

DALTON: The film is still a fantasy, but it's exciting and dangerous and violent. People actually get killed. It's the *real* world of James

Bond. *Licence to Kill* captures more of the personal qualities of Bond that [author] Ian Fleming created in the original novels.

VR: Was Roger Moore going through the motions in his last Bond movies or had the movies themselves just become too repetitive?

DALTON: Roger was fine as Bond, but the movies had become too much techno-pop. They lost track of their sense of story. I mean every Bond movie seemed to have a villain who had to rule or destroy the world. If you want to believe in the fantasy on screen, then you have to believe in the characters and use them as steppingstones into this fantasy world. That's a demand I made—and [long-time Bond producer] Albert Broccoli agreed with me.

VR: Critics and moviegoers were surprised and generally upset when Bond bedded only one woman in *The Living Daylights*. Do you feel this



Star Trek V's Shatner, Nimoy:
"Why a mountain-climbing sequence? Because I'm the director this time, that's why!"

Unfortunately, that's not the case with *Star Trek V*. Taking over the director's controls for this newest outing is star Shatner, who has made a movie that is simultaneously obvious and obtuse. The story, co-written by Shatner, is simply a device to continue the successful *IV*.

After a scenic but essentially irrelevant opening on a mountain-climbing expedition, Capt. Kirk (Shatner) and Spock (Nimoy) return to the new *Enterprise*—only to find it commandeered by a rogue Vulcan (Luckinbill), whose motives aren't very clear but who takes them beyond the edge of the galaxy. There they come face to face with God. Or something like God. It's never quite clear, at least not to me. Too much of the movie, in fact, is muddled. Some of the dialogue of the Vulcans is in their own language. When *V* played in theaters, only viewers in the first few rows could read the subtitles clearly. On video, you can see the titles more easily (if your TV screen isn't too small, of course), but, like me, you'll probably end up apathetic about what they say anyway.

Jeffrey Lyons is the co-host of TV's Sneak Previews Goes Video and a critic for TV's USA Tonight and CBS Radio.

was a plus or a minus for 007 fans?

DALTON: If you look at each movie individually, there was really only one leading lady. There were many other women in the movie, which the publicity department exploited successfully. It's right and proper that Bond should have only one lady at the end of the movie. *[Grins]* I do sleep with both my leading ladies in *Licence to Kill*, however, so you might say Bond is back on track.

VR: Do you think an established actress will ever co-star in a Bond movie or a star actor portray a villain?

DALTON: I'm not sure if they would see it as a career move. I know Frank Sinatra turned down the role of villain Hugo Drax in *Moonraker*. David Bowie pondered, then rejected, the bad guy Christopher Walken eventually played in *A View to a Kill*. Both Raquel Welch and Faye Dunaway said no to the role of Domino in *Thunderball*. Actors seem to think they'll always come out second-best to the special effects in a Bond film. They may be right.

And that's why this movie fails. You end up just not caring.

Even if you're not a devoted Trekkie, some of the other *Star Trek* movies appealed because of their passion, their moments of good humor and charm and their seeming concern with the meaning of our existence. Not much of that is in evidence this time. And the special effects are nothing to write your home base about, either.

Star Trek V has me wishing one thing: that this indeed is the *final* frontier.

DO THE RIGHT THING ★★★★★

Danny Aiello, Ossie Davis, Ruby Dee, Giancarlo Esposito, Spike Lee, John Turturro. Directed by Lee. 1989. Rated R. (MCA cassette, 120 min., Hi-Fi stereo, DS, \$89.95; MCA CLV disc, \$39.98)

BY CLIVE BARNES

Few recent movies have caused such a stir as Spike Lee's *Do the Right Thing*—from its sensational and controversial first appearance at the 1989 Cannes Film Festival (where it lost out on the coveted Golden Palm Award to *sex, lies and videotape*) to suggestions that its US release last summer might conceivably incite race riots in major urban communities.

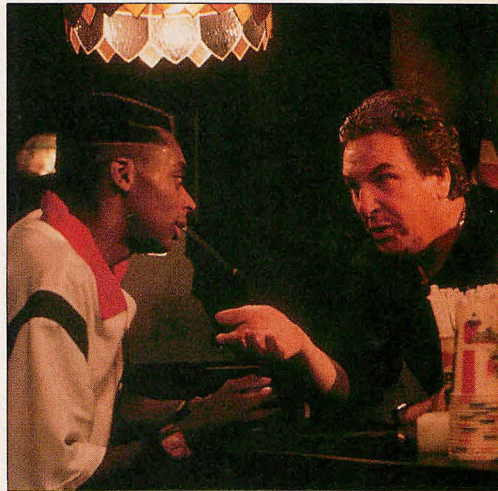
Lee, already the most-talked-about black moviemaker ever, made his public debut with the sly and modish comedy *She's Gotta Have It* and continued with the college sendup about intraracial prejudice, *School Daze*. These hardly prepared anyone for the sound, fury and rough-hewn finesse of his extraordinary *Do the Right Thing*.

Yes, it is about race and racial prejudice. It is about hatred, but it is also about love. It is about violence, but also about justice. Most of all, it is about horror—the horror of black America and white America glaring at one another across an incomprehensible abyss.

It is also a wonderful, compulsive movie—an exercise in raw cinematic technique that few Americans, apart from Orson Welles, have been happy to play

with. As written, produced and directed by Lee, the movie starts with the premise that if you place one block of the Bedford-Stuyvesant section of Brooklyn under the intense microscopic stare of an unflinching movie camera and pick a hot summer day when time lies torpid on the sidewalk, a theme will develop. Here a theme builds like a Greek tragedy to a scene of shattering devastation, burning property and destroying hopes.

Do the Right Thing is a kind of documented fable. Its cinematic rhythms are those of jazz or the speedy narrative dislocations of the best black playwrights. It makes no criminals but takes no hostages—all are equally guilty in this



Pizza in our time: Lee, Aiello clash.

racist horror. But (and Lee is perfectly clear on this) his whites are *more* equally guilty than his blacks.

The style is comic. The characters—particularly Aiello as a pizza-store owner, Turturro as his son, Lee himself as a pizza delivery boy, and Esposito as a black activist who is the catalyst for tragedy—are all very funny.

And, most remarkably, the movie generates its momentum from its own story. Ernest Dickerson's camerawork (much of it colored a sullen red tone descriptive of heat), the editing by Barry Alexander Brown, and the most adroit production design by Wynn Thomas all give *Do the Right Thing* a look, manner and image of its own.

On the home screen, the claustrophobic patterns are beautifully emphasized, and those big, outlandish lunges right at the camera lens, so surprising in the movie house, take on even more individuality in the video format. This is a movie that, both as a social document and as a piece of art, demands seeing.

Clive Barnes is a critic for the New York Post and a former New York Times and London Times critic.



Eastwood in the Pink and Peters on the lam in comic Caddy.

PINK CADILLAC ★★★

Clint Eastwood, Bernadette Peters.
Directed by Buddy Van Horn. 1989.
Rated PG-13. (Warner cassette, 121 min., Hi-Fi stereo, DS, \$89.95; Warner CLV disc, \$29.98)

BY NEAL GABLER

The "book" on Clint Eastwood goes like this: he's a highly stylized icon, not an actor in any real sense, who specializes in formulaic action pictures or boozy comedies tailored for good old boys. The truth about Eastwood is something else again. Though he made his reputation as an icon, he is constantly testing his limits—and he obviously chose *Pink Cadillac* because it is what actors call a "stretch."

Eastwood plays a bounty hunter with a bulging bag of tricks that permits him to don disguises. Co-star Peters is his quarry: a sassy fugitive who got framed when her dimwitted husband stuck her with a suitcase full of counterfeit money. Eastwood nabs her easily—driving an old pink Caddy, she's not hard to find—but her husband and his cohorts are also on her tail, and Clint just doesn't have the heart to whisk her directly back to jail. So begins Eastwood's variation on *It Happened One Night*.

No one is going to call this vintage Eastwood; it's about as taut as a pair of baggy nylons. But those of us who have winced at Eastwood's comedies aren't likely to find *Pink Cadillac* as cheap, lame or gross as his orangutan pictures. This one is mildly funny and unsentimental, and Eastwood himself is subdued, self-effacing and even rather charming. As for his "stretch," he pulls it off. He gets solid laughs as a casino greeter in a gold lame suit and paste-on moustache, and he's hysterical as a jut-jawed, chaw-chewing moron who infiltrates the crim-

inals' gang. One brief moment where he imitates Peters, batting his lids and lisping, is practically worth the price of a rental. These may not add up to a fully satisfying movie, but they are small virtues nonetheless.

THE ADVENTURES OF BARON MUNCHAUSEN ★★

John Neville, Eric Idle, Oliver Reed, Uma Thurman, Robin Williams.
Directed by Terry Gilliam. 1989. Rated PG. (RCA/Columbia cassette, 126 min., Hi-Fi stereo, DS, \$89.95)

THE FABULOUS ADVENTURES OF BARON MUNCHAUSEN ★

Animated feature. Directed by Jean Image. 1979. Not rated. (Vestron cassette, 78 min., Hi-Fi mono, \$19.98)

BY NEAL GABLER

To judge by his squabbles with the studios, Terry Gilliam may be the Erich von Stroheim of the '80s. Stroheim spent profligately (according to legend, he once insisted that all the nobles' underwear in a period picture be monogrammed) until he was undone by his excesses. Gilliam, the American member of the Monty Python group, is no piker either when it comes to extravagance. In *Brazil*, Gilliam whipped up an expensive futurist parable that won the hearts of some critics who virtually petitioned a reluctant studio to release it, but it wound up costing the studio plenty when it flopped at the boxoffice. For *Baron Munchausen*, Gilliam was rumored to have spent more than \$40 million, though the picture passed last winter with hardly a stir—even from his supporters.

Some movies are brilliantly conceived. Gilliam's are brilliantly designed. In *Munchausen*, based on the popular 18th-century European tales about a legendary blowhard and his extraordinary adventures, you can certainly see where the budget went. The movie is big and lavish

and rather grand. Its effects are spectacular: the Baron leaping from a tall parapet on horseback, riding a cannonball, getting gulped down by a sea monster, dancing with the goddess Venus in the clouds.

But this isn't just an exercise in grandiosity. In the age of Spielberg and Lucas, when we are accustomed to mechanical slickness, *Munchausen* has an attitude about it that one might actually call quaint. It's an adventure story as a Victorian might have directed it.

The story itself has one of the most improbable yet irresistible heroes one is likely to encounter. Munchausen is an incorrigible visionary. "Your reality is lies and balderdash," he says when confronted with the seeming truthfulness of his own shaggy dog stories. An imperturbable smile plastered on his face under an ample nose, blitheness in every gesture and bluster in every word, Munchausen sets out to defy the realists.

What Gilliam's *Munchausen* lacks, alas, is the very narrative drive that a Spielberg or Lucas would have certainly provided. Despite a welter of episodes—from an encounter with a Pasha to another with the King of the Moon (Williams) to still another with Vulcan—this *Munchausen* is, to put it mildly, leisurely plotted. It strings the Baron's adventures rather than letting them build to a climax. On video, these *longueurs* seem even longer than on the theatrical screen, where the size of the presentation partially compensates for the long-windedness of the storytelling. So Gilliam's *Munchausen* has the heft of spectacle without finally having the lift of fantasy.

Still, why anyone would want another version of Baron Munchausen's adventures after this rendition is anyone's guess. But even a Munchausen addict would be cured by *The Fabulous Adventures of Baron Munchausen*, a wretched animation from the French cartoonist Jean Image. Even the kids at whom this tape is targeted are likely to be appalled. Once again the Baron is sent to Turkesban, where he runs afoul of the ruling Pasha, but the narrative is so carelessly cobbled that it barely makes sense. Episodes arrive and depart with no reason whatsoever, like jokes without punchlines.

As for the animation, it is indeed "astonishing" as the cassette's box proclaims. Here is animation so crude, so amateurish, so *unanimated* that it makes Hanna-Barbera look like Disney in comparison. When you combine the senseless storytelling with the execrable animation and then spread over it a relentlessly banal score by Michel Legrand (a score which is caterwaulled by a group of tone-deaf singers), you get something colossally bad. One can only hope it is by design, a wicked little trick. But I doubt it.

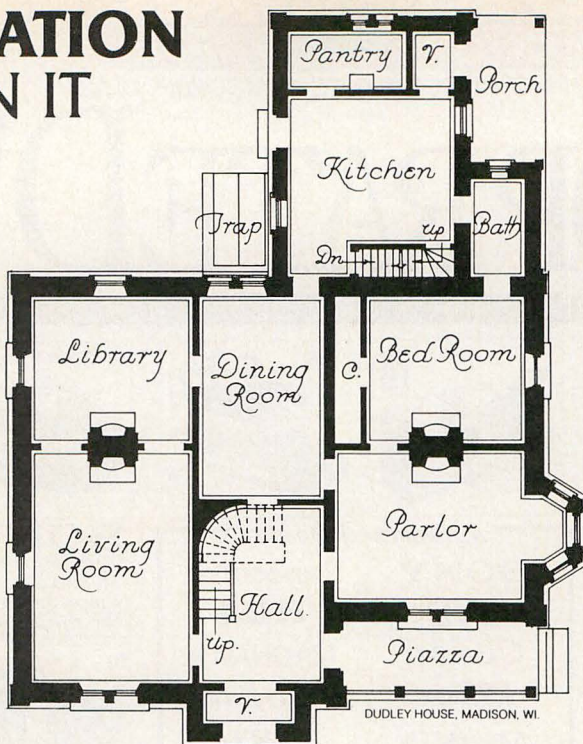
Former TV Sneak Previews co-host Neal Gabler is the author of the prize-winning *An Empire of Their Own: How the Jews Invented Hollywood*.

PRESERVATION PLAN ON IT

Planning on restoring a house, saving a landmark, reviving your neighborhood?

Gain a wealth of experience and help preserve our historic and architectural heritage. Join the National Trust for Historic Preservation and support preservation efforts in your community.

Make preservation a blueprint for the future.



Write:

National Trust for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036



INTRODUCING

WEATHERBY'S

Music & Video Buying Service

**CLASSICAL JAZZ &
CLASSIC ROCK CDs**
**Fine Films and Live
Performance Videos**

LOW PRICES

Send for Your
FREE CATALOGUE

☐ **YES**, please send my **FREE**
Weatherby's Music and Video
Buying Service Classics Catalogue!

Name _____
Street _____
City _____
State _____ Zip _____
Cut out ad and SEND to: Weatherby's
Dept. A8X
P.O. Box 1134
L48 Terre Haute, IN 47811

For additional information, circle No. 153 on Reader Service Card.

GUARANTEED UNBEATABLE PRICES!

from THE CAMCORDER CAPITAL OF TEXAS!

SHIPPING WITHIN 24 HOURS!... *10 DAYS EXCHANGE

ALL PUBLIC SCHOOLS & STATE UNIVERSITIES PURCHASE ORDERS WELCOME

Canon MODEL: A1 Hi8 Same as Sony CCD-V99 HIGH BAND 8MM Sound, 400 Lines Reso., 10X Zoom, Hi-Fi Stereo	Nikon Hi8 V-950 Same as Sony CCD-V99 HI BAND 8MM MOVIE 8:1 Zoom, Superimpose 4 Page	SONY CCD-F45 NEW! 8MM MOVIE 8x Zoom, Flying Erase Head, Edit Switch	Canon H-460 Hi8 HIGH BAND 8MM 360,000 Pixels 8x1 Zoom, Superimp., Charac. Gen.	JVC GRS 707U SVHS NEW! S-VHS-C MOVIE HiFi Stereo, 2 Spd 8xZoom, Full Auto w/Man. Override	Panasonic PV-S160 SVHS NEW! SUPER VHS-C MOVIE Hi Fi Stereo, Fly Erase Head, 8x Zoom	RCA CC-320 NEW! FULL SIZE DIGITAL MOVIE 8 to 1 Power Zoom, Pro- Edit System
MAGNAVOX CVK-332 NEW! FULL SIZE VHS MOVIE 8xZoom, 10 Watt Light, 3 Lux Man. Iris, VHS Index.	MINOLTA SERIES 8-81 8MM MOVIE 8-1 PowerZoom, Man. Iris, 4 Lux, High Speed Shutter	JVC GRA1U NEW! VHS-C MOVIE Fly Erase Head, A/F from Tele to Macro, Light Weight	Authorized SONY Dealer Call for Price on Camcorders TV's & VCR's		Panasonic PV-520 NEW! FULL SIZE VHS MOVIE 8xZoom 10W Light, 3 Lux, Manual Iris, VHS Indexing	OLYMPUS VX-803 8MM MOVIE 6X Powerzoom, 3 Zone Focusing, Manual Iris,
JVC GR-S77U NEW! SVHS SUPER VHS-C MOVIE 4 Page Superimpose 8 to 1 Zoom, 8 Heads	Panasonic PV-530 FULL SIZE VHS MOVIE Digital Effects, 10W. Color Enhanc. Light B/in Spkr	Panasonic SVHS INDUSTRIAL DECK AG-1960 Jog Shuttle, Flying Erase Head, Hi-Fi Stereo	Nikon VN-910 NEW! Same as Sony CCD-TR5 SMALLEST 8MM IN THE WORLD 6x Pwr. Zoom, Superimp., Date & Time, Weighs 2lbs	TOSHIBA SVHS SV-F990 SUPER VHS EDIT RECORDER Video Scanner, Digital Special Effects! Jog Shuttle	Canon E 640 8MM Also Available in Hi8 HI BAND 8MM MOVIE Auto Frame, Focus Mem., Zoom Mem., A.F., Macro	JVC NEW! SVHS HRS-10000 or HRS-8000 6 HEAD DIGITAL SUPER VHS Broadcast Stereo Hi-Fi Flying Erase Heads
TOSHIBA CARVER® Sonic Holography® Stereo MTS 27" CX-2788 32" CX-3288 CF-3254J 3-Dimensional Sound Built-in Sub-Woofer	PIONEER CD VIDEO CLD-2070/CLD-3070 Plays all 5 Disc sizes, 425 Lines Resol., Dig. Audio,	JVC NEW! AV-3589S AV-3189S AV-2779S 700 Lines Reso., Dby Surr., 40W Stereo, L/Remote	SONY NEW! 27"/32" S-VHS Input, TV/Monitor,	PIONEER NEW! SDP-503 SDP-453 DIGITAL! Rear Proj. Mon./Rec. S-VHS Input, Dig. Pic/Pic.	SONY NEW! GV-9 4" TV W/8MM PLAYER AC/DC, Portable, Color	VIDEONICS Pro ED PLUS Graphics & Charac. Gen. Storage Library

ALL ITEMS SHIPPED DAILY FROM ONE OF OUR 3 LARGE WAREHOUSES
EXTENDED WARRANTY AVAILABLE. ALL MERCHANDISE USA WARRANTY

POWERVERideo

Video Technology... A Step Ahead

ORDER TOLL FREE

1-800-877-2900

4413 BLUE BONNET
STAFFORD, TX 77477
CUSTOMER SERVICE
713-240-3202

FAX 713-240-3350

* 10 DAY
DEFECTIVE
EXCHANGE
POLICY

For additional information, circle No. 77 on Reader Service Card.

1-800-222-1557

Toll Free Orders Only

INQUIRIES 503-227-6008

FAX 503-222-7070

CAMERA WORLD

OF OREGON Photo • Video • Electronics

NORTHWEST'S LARGEST VIDEO CAMCORDER DEALER

500 S.W. 5th Ave. Camera World Bldg.
Portland, Oregon 97204

USA Warranty on all products

OVERNIGHT DELIVERY AVAILABLE



NO CREDIT CARD SURCHARGE

5 Year
Extended Warranties
Available
No Deductible

TOP RATED!

MAIL ORDER VIDEO CAMCORDER DEALER

**Panasonic**

Authorized Panasonic Dealer

CAMCORDERS

Comes with hard case.

Without case



PV-530 w/hard case Call

PV-500* 3 lux Call

PV-520 8X Zoom Call

PV-530 Digital Call

PV-5540 Super-VHS Call

PV-5550 S-VHS digital Call

PV-5565 S-VHS E.I.S. Call

VIDEO RECORDERS

PV-2900 O.S.P. Call

PV-2912 Bar-code Call

PV-4920 4-Head Call

PV-4924 5-Head Call

PV-4926 Phone prog. Call

PV-4930 Digital Call

PV-4960 Hi-Fi Call

PV-4970 learning remote Call

PV-54980 S-VHS Call

PV-54990 Digital Call

Call for best price!

ACCESSORIES

PV-A118 Batt. Charger Call

PV-G40 Car Code Call

PV-G40 Chg generator Call

PV-R500 Edit Controller Call

PENTAX

Authorized Pentax Dealer

PV-C900A 8mm Call

MINOLTA

Authorized Minolta Dealer

Master C-50 VHS-C Call

CR-80AF New Call

CR-81AF 8X Zoom Call

Quasar

Authorized Quasar Dealer

CAMCORDERS

VM-32AC New Call

VM-33AC New Call

VM-34AC 3 lux Call

OLYMPUS

MICROCASSETTE™

Pearlcamcorder

SP12 37.85

SP14 49.85

S811 149.85

S930 97.85

L100 kit 139.85

L200 kit 159.85

AC adapter 17.85

Call for more!

MICROPHONES

AZDEN

ECZ-660 Zoom 54.85

WMS-20 II 84.85

WMS pro Call

NADY

151VR Call

VIDEO LENSES

Made in Japan High Quality

TOKINA

VC-05 0.5X Wide 49.85

VC-20 2X Tele 49.85

VC-40 4X Tele 189.85

VC-55 5.5X Tele Call

VCZ-50 2.5X Call

**Canon**

Authorized Canon Dealer

West's Largest Canon Dealer

E-640 Call

CAMCORDERS

E-30 New Grip Call

E-640 New Call

H-460 Hi-8 Call

H-660 New Call

A-1 Hi-8 Call

F-1000S S-VHS Call

CANON ACCESSORIES

HC-E80 Hard Case Call

RS-E80 Rain Shield Call

WD-46 Wide Angle Call

SF-100 Sports Finder Call

MM-200 Microphone Call

WD-55 Wide Angle Call

TL-55 Telephoto Call

FS-55 Filter Set Call

Call for more!

EVAPORATED TAPE

E6-120HME 2 Hr. Call

E6-60HME 1 Hr. Call

E6-20HME 20 min. Call

Call for price.

MAGNAVOX

Authorized Magnavox Dealer

CAMCORDERS

Comes with hard case

no case

CVK-300* 6X Zoom Call

CVK-310* Call

CVK-332 3 lux Call

CVK-342 New Call

CVK-352 New Call

VR-9246 S-VHS Call

CVJ-340 Digital Call

CVJ-360 E.I.S. Call

VIDEO RECORDERS

1989 Brand New Models

VR-9815 2 head 239.85

VR-9840 4 head 279.85

VR-9845 Var. Slow 299.85

VR-9846 Bar-Code 299.85

VR-9861 4HD Hi-Fi 419.85

VR-9862 Bar-Code 439.85

VR-9870 Super-VHS Call

VR-9880 Top of Line Call

SPECIAL BUY

4 Video Heads

On-Screen Programming

Audio/Video Input

Special \$269⁹⁵**SPECIAL BUY**

4 Video Heads

Hi-Fi Stereo

On-Screen Programming

Audio/Video Input

Special \$369⁹⁵**VIDEONICS**

Directed + Call

**Authorized Dealer****SONY****JVC****Canon****Nikon****MINOLTA****HITACHI****Panasonic****RCR****MAGNAVOX****Quasar****PENTAX****OLYMPUS****SPECIAL BUY**

Super VHS-C Camcorder

New "S-VHS" recording!

playback system

Power zoom with macro

Infrared auto focus system

Solid state MOS image sensor

Excellent low light performance

HQ (High Quality) VHS capability

3-way AC/DC versatility (with optional cord)

On-screen date display

High-speed electronic shutter

Special \$699⁹⁵

Limited to stock on hand.

SPECIAL

Super DA-4 with Flying Erase Head

S-VHS

S-VHS system for superlative pictures

Super DA-4 head system (full head drum)

8X 2-speed power zoom

4-page Digital superimpose

Flying erase head

360,000 pixel high-resolution CCD

Image-sensing autofocus

Animation function

Special \$979⁸⁵

Call for details!

BEST BUY

Super DA-4 with Flying Erase Head

S-VHS

Super DA-4 head system (full head drum)

8X 2-speed power zoom

4-page Digital superimpose

Flying erase head

360,000 pixel high-resolution CCD

Image-sensing autofocus

Animation function

VHS index search system

Multiple high-speed shutter

Master edit control

Insert editing

Audio dubbing

Background Music Input (BGM IN)

Date/Time display and recording

White balance lock function

Quick review function

Twin-trigger system

Trigger-sync audio/video factor

Wide-band composite input

SPECIAL

Auto CV-300 New

CV-300 99.85

CV-320 79.85

CV-150 69.85

CV-200 New 77.85

CL-5 Battery 59.85

CL-8 Battery 37.85

VIDEO LIGHTS**SUNPAK**

dual-lamp model with built-in 10W and 20W quartz halogen lamps for adjustable light outputs of 10, 20 or 30W

w/hard case w/video light

ALL 3 PS \$899⁸⁵**Video 8" Handycam****SONY**

Northwest Largest

Authorized Sony

Camcorder Dealer

Buy from authorized dealer to be protected.

CCD-F70 Call

CAMCORDERS

CCD-F35 Call

CCD-F45 Call

CCD-F50 Call

CCD-F70 Call

CCD-SP7 Call

CCD-TR5 Call

CCD-V220 Call

ECD-55 Call

SONY access. for TR-5

1.5X Telephoto lens \$69⁸⁵Sony VCL-0537 \$69⁸⁵Sony VF-37M \$29⁸⁵

Lens Filter Kit

Complete Sony Camcorder line in stock.**BETA**

SC-390 Call

SL-Hi Fi 360, 870D 8mm

EV-P2 Call

EV-C3 Call

EV-S350 Call

PERSONAL VIDEO

GV-8 Call

GV-9 Call

EV-DT1 Call

EV-S1 Call

CCD-G1 Call

SONY VHS

SLV-355 Call

SLV-555 Call

SLV-757 Call

SONY ACCESSORIES

RM-8300 XY-C900

XY-T600 XY-T500

XY-D300 XY-D200

AC-V55 RM-15K

RM-95

Nikon

Authorized Nikon Dealer

VN-830 8mm Call

VN-840 New Call

VN-900 8mm Call

VN-910 Smallest Call

VN-950 Hi-8 Call

OLYMPUS

VX-803 Call

VX-407 New Call

VX-540S Call

**JVC**

Authorized JVC Dealer

VHS

Auto Macro

GR-A1U Call

CAMCORDERS

GR-A1U comes with hard case

GR-A60U* New Call

GR-570U* Super-VHS Call

GR-570U* New in-Stock Call

GF-500U* VHS Call

GF-5550U S-VHS Call

Call for best price!

VIDEO RECORDERS

HR-D515U New Call

HR-D520U Call

HR-D500U 4 Head Call

HR-D620U Call

HR-D750U Hi-Fi Call

HR-D840U New Call

HR-S5000U S-VHS Call

HR-S5500U S-VHS Call

HR-S6600U Call

HR-S8000U Call

HR-S10000U in stock

VIDEO ACCESSORIES

JX-1100 AV Selector 79.85

JX-1900 AV Selector Call

JX-SV55 Edit Call

Z-350 Microphone Call

Complete access. line in-stock

Call for best price!

RCA

Authorized RCA Dealer

CAMCORDERS

Comes with hard case

CC-275 \$100 Rebate Call

CC-280 8X Zoom Call

CC-286 w/light Call

CC-320 C. Gen. Call

CC-360 Super-VHS Call

VIDEO RECORDERS

VR-291 New Call

VR-295 Stereo Call

VR-490 4-Head Call

VR-495 Hi-Fi Call

Audio Review

The • Sound • Quarterly • from • Video • Review

NAD's New 7100X: The Politics of Power



INSIDE

3 Cutting Edge

More news on DAT tape everyone's talking about, and a new measure of audio recording: direct to CD.



Fine Tuning

There's a lot more to great sound than just buying great speakers:

You're going to have to put them somewhere. Stephen A. Booth has some suggestions.

7 The Art And Science Of Speakers

Listening to the sales jargon about speakers can make your ears ring. Robert Long tells you what you need to know to make sense of it all.



Test Reports

The Advanced Product Evaluation Laboratory and Robert Long on the Sansui CD-X311 CD player, NAD 7100X AM/FM receiver and Soundstream C-1 preamplifier.

16 First Audition

Proton's new high-tech, up-to-the-minute rack system the Series 600, gets a thorough going over.



Q & A 18

Robert Long answers readers' questions about metal tape, compact disc indexing and more.





We're making a big deal out of practically nothing.

The most difficult job for a compact disc player is to reproduce low amplitude signals. Fortunately, Yamaha has created a remarkable CD player that rises to the occasion.

The CDX-1120 reproduces those low amplitude signals that until now, have been distorted or lost in the noise generated by the digital-to-analog conversion process in most CD players.

Allowing you to distinguish the subtle variations between, say, both an oboe and clarinet softly playing middle C.

As well as enjoy improved ambiance, revealing the acoustic characteristics where the performance took place.

And superior imaging, clarifying the placement of each instrument in an orchestra.

All worthy reasons to take a good, soft listen to our remarkable new CDX-1120. Only then, can you truly appreciate Yamaha's Super Hi-Bit Technology.

Yamaha's exclusive Super Hi-Bit System utilizes the additional information generated by our 20-bit digital filter to more accurately

reproduce the low amplitude signals coming from the disc.

To achieve this superior sound definition, Yamaha uses four 18-bit D/A converters, each with an exclusive 4-bit Floating System to boost linearity to 22-bits.

Delivering four times greater resolution of low amplitude signals than even fixed 20-bit D/A converter systems.

What's more, Yamaha's exclusive Super Hi-Bit DAC Direct Output provides phase accuracy so close to the original recording, it's unprecedented in the industry.

The CDX-1120 also features Digital DeEmphasis and Digital Volume Control to give the best possible signal output - - uncompromised by analog components.

To fully appreciate the phenomenal CDX-1120, pay a visit to your local Yamaha dealer.

Once you hear it for yourself, the advantages will come across loud — and soft — and clear.



A full-function remote lets you control everything. With 24-track random access programming, 5-way repeat play and more.

YAMAHA®



Don't Copy DAT

By Stephen A. Booth

The excitement at Tokyo's Harumi Fairgrounds in 1986 over the debut of digital audiotape (DAT) recorders seems a lifetime ago—possibly because that is the last time a major new technology appeared at the Japan Audio Fair. Even at the time, visitors kept their excitement in check. Signage on the two-dozen-odd machines prominently declared "Prototype" or some other polite euphemism for "Not for Sale."

Around the world and particularly in the US, the music industry was on the warpath against home taping. Because DAT promised a superior level of recording, it drew the most flak.

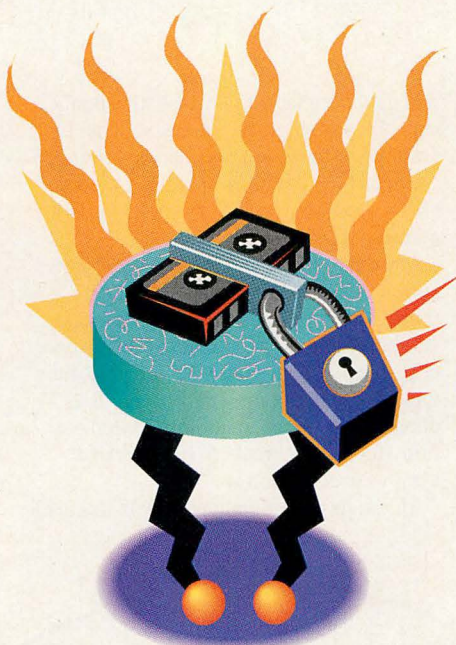
So although DAT recorders appeared in Japan and West Germany in '87, the machines never hit our shores except for a relative handful of gray-market imports. Most of these were purchased by musicians and others connected with the music industry. As for programming, the platoon of DAT owners had to "roll its own." The catalog of prerecorded cassettes still leaves white space on a mimeograph sheet.

Now, after a hiatus of more than three years, it appears that hi-fi buffs will get a crack at recording-by-numbers. The electronics and music industries have agreed to agree on a technological solution that addresses the latter's fear of rampant music pirating. If all goes according to plan, DAT recorders might arrive on store shelves as early as this fall.

The technological solution is essentially a copy-limiting scheme. Like everything in the electronics business, it's got an acronym: SCMS, for Serial Copy Management System.

SCMS will be embodied in an IC (integrated circuit) chip installed in every home DAT deck. It will permit you to copy a CD (or prerecorded DAT) digitally onto a blank DAT cassette, as many times as you wish. But you will not be able to make a second DAT copy of the first copy.

What SCMS does is put a code on the first copy that triggers a "don't record" signal in all DAT decks. Ironically, you can make a copy of a DAT copy of an analog source (such as an LP, cassette or



microphone), because analog sources don't have the digital anti-copy code found on CDs or prerecorded DATs. Your first DAT copy, therefore, is considered a digital original—just like a CD (and is coded as such by the DAT recorder). When you start to tape the copy again, the DAT deck sees it as a CD or prerecorded DAT, and lets you make one copy.

Still, SCMS does not guarantee that DAT decks will be here soon. For one thing, the "agreement" between the hardware and software groups suggests that each country adopt legislation requiring SCMS. Such legislation has been presented to Congress here. Of course, companies are free to introduce DAT hardware or software without the legislation—and are free to withhold them even if the legislation passes. Some record companies won't issue DAT software, until they feel protected by law. Other labels are reluctant to issue DAT software, period. Most hardware companies are fence-sitting, believing there must be prerecorded software for DAT to succeed.

So it remains to be seen who will be the first to break the stalemate. On the software side, word is that CBS will issue some classical works on DAT this spring. And guess who owns CBS?

CBS ADOPTS SONY LOGO

So much for subtle hints. By the time you read this, the venerable CBS Masterworks label will be no more. Beginning this year, the classical music line will be renamed Sony Classical, and sport a new logo with a pair of 16th notes.

Sony, as has been widely reported, purchased the CBS Records division from CBS Inc. in 1988. But the deal bought Sony only the music—not the CBS trademark. To date, Sony has been leasing the name, and continues to do so in other areas.

The switch to Sony Classical is the first such change. Stay tuned for more. Meanwhile, save those Springsteen platters with the CBS imprint. Someday, they might have the collectible value of Crosby discs on the Brunswick label. That's Bing, not David.

MUSIC LIKE IT OUGHTTA BE

Once upon a time, when all was analog, there was a gutsy form of music recording called direct-to-disc. No intervening magnetic tape. No remakes or remixes. Just the relentless progress of the record-cutting stylus as the artists performed live—only one bullet in the chamber.

Direct-to-disc is back and, for the first time, on CD. San Francisco-based Reference Recordings, an audiophile label, has just released *Dick Hyman Plays Fats Waller* (RR-33DCD, \$30), without using digital tape. Hyman, the acclaimed jazz keyboardist, tickled the Waller piano classics on a Bosendorfer SE, an instrument that stores every nuance of a keystroke on computer disc. The floppy was shipped to a studio where it played another Bosendorfer SE, while microphones picked up the tunes for digital transmission via microwave direct to the CD mastering plant. By bypassing the digital tape and editing stages, the recording ran no risk of musical losses owing to dropped fractions in the digital math.

Better grab RR-33DCD quick: The deluxe first edition will be limited to 25,000 numbered CDs before rerelease on conventional CD, LP and audiocassette. When? One never knows, do one? □

Tuning Your Room

By Stephen A. Booth

Assembling a home hi-fi system involves a great deal of decision-making. How much amplifier power? How many bits in the CD player? Selecting the loudspeakers alone might take hours or days of listening.

Ironically, after all this preparation and expense, the music lover has little control over one key element that determines how the system will sound: the listening room. Specifically, it is the room's sound-radiating properties, or acoustics, that ultimately affect what you hear.

Room acoustics are no cause for despair; there are a variety of things you can do to obtain a more pleasing sound. Judicious loudspeaker placement, minor rearrangement of furnishings or electronic manipulation can make the difference between sound that is too bright or too dull, overly booming or anemically thin. All you need is a pair of ears and a basic understanding of how sound works in an enclosed space.

Much the way bright colors reflect light while dark shades absorb it, hard, solid surfaces cause sound to rebound, while soft or porous ones return little sonic energy. A room may be acoustically "live" or "dead" depending upon a preponderance of either type of surface.

A live room is louder than a dead one because the reflected waves reverberate longer than in a space where the energy is not returned. In a live room, the sound seems to come from beyond the stationary boundaries. This is because the reflected waves expand the apparent origin of the sound. In a dead room, the sound source can be localized—traced directly to the loudspeakers. It's better to be live than dead, but too much liveliness might make the musical experience surreal. A superior listening room will have a combination of reflective and absorptive surfaces.

Ceilings, floors, windows and walls are highly reflective. But carpeting and draperies take out some of the bounce. Drop-ceilings of the composite-panel type are less reflective than plaster or Sheetrock,

and upholstery acts as an acoustic sponge, especially on high-frequency sounds. In addition, a bookcase, with books arranged irregularly and with airspace between the shelves, prevents a wall from acting as an acoustic mirror.

A room's shape, and the contours of its surfaces, also affect sound. The ideal music chamber has no parallel surfaces. But homes are not constructed this way, at least not intentionally. Fortunately, the typical room has enough idiosyncrasies—doorways, alcoves, randomly placed furnishings—to break up its otherwise symmetrical proportions.

Although you might not be able to knock

are a good place to begin. If you're happy with the result, then "don't fix what ain't broke." But if your ears tell you something's lacking, try moving the speakers.

Generally, the closer a speaker is to a reflective surface, the louder it will sound. Corner placement generates the greatest boost, particularly in the bass region. If the room's too dead, you'll probably want the speakers close to boundary surfaces. If it's too live, try moving them away from floors and walls. You might discover that things sound best when each loudspeaker of the stereo pair is placed in different relation to adjacent surfaces.

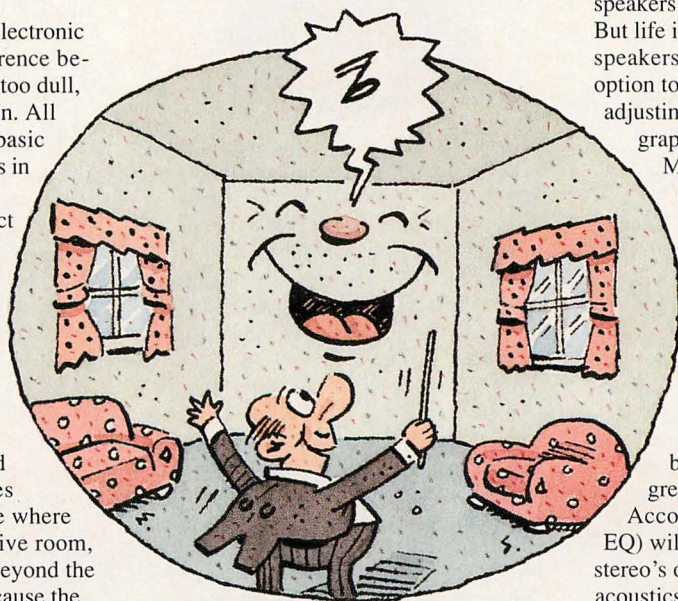
Conventional wisdom decrees that speakers be placed where they sound best. But life is seldom so simple. Often, speakers wind up wherever they'll fit. An option to consider in such cases is adjusting the tone controls or using a graphic equalizer.

Most hi-fi gear has separate controls for bass and treble. These enable you to boost or cut the output of the appropriate tone. Tone controls operate over a broad range of frequencies, however, and are limited in the number of decibels they can boost or cut.

Graphic equalizers operate on specific bands of frequencies from bass through treble, and offer a greater degree of boost and cut.

Accordingly, a graphic equalizer (or EQ) will enable you to tailor your stereo's output more precisely to the acoustics of your room.

If your system has a built-in EQ, you're in luck. Equalizers also are available as separate components from companies such as AudioSource and Soundcraftsmen. These are usually more sophisticated than the built-in variety, in that they offer wider adjustment of more frequency bands, separate left/right-channel controls and, sometimes, remote control. This is the best of all possible worlds, letting you fine-tune the sound of your system from the seat of your pants, or whatever position you do your listening in.



down walls, you can fine-tune your room's acoustics. As we've seen, you have some control over the room's reflective and absorptive surfaces. Loudspeaker placement gives you another edge. Then there's electronic manipulation of the room's acoustics, by the use of tone controls or a graphic equalizer.

Speaker placement and electronic sound-shaping require some experimentation. Regarding the placement of speakers, the manufacturer's recommendations—if provided—

Ultimate Upgrade. Simply the best receiver in the world.



The **Luxman R-117** combines the state-of-the-art technology of **separate** components into **one** affordable receiver.

TOTAL SONIC INTEGRITY

All Luxman receivers incorporate massive power supplies to deliver high dynamic power. The R-117 measures over **700 watts** of dynamic power per channel (2 ohms) to ensure distortion-free transients.

The pre-amplifier section combines several Luxman exclusive circuit designs to optimize sonic accuracy, and the AM/FM stereo tuner is sonically competitive with the finest separate tuners in the world.

In all, the R-117 receiver provides the purity and musical warmth of the original source, *plus* the high dynamic power output necessary to ensure total sonic integrity at all volume levels.

AUDIO/VIDEO REMOTE CAPABILITY

The R-117 includes a hand-held remote to control the major functions of each Luxman audio component. In addition, the R-117 handpiece can select up to three video sources, and professional-grade video amplifiers are incorporated to maintain a high-quality picture.

This single component will function as a *complete* audio and video control center with total remote capability.

MULTI-ROOM EXPANDABILITY

The R-117 also interconnects with an external remote eye to allow complete system operation from any room in your house. With a simple installation of cables and accessories, virtually all functions of the master system can be controlled at each remote location. This multi-room concept can be expanded at anytime in the future to include additional rooms.

LONG-TERM DURABILITY

A previous advantage of separate components over receivers has been in the area of durability. The R-117 is designed with a no-compromise approach to long-term reliability and is backed by a **5 Year Parts and Labor Warranty** — the best in the industry.

The **Luxman R-117 Receiver** is simply the finest sounding, most versatile, most reliable receiver in the world... the ultimate component to upgrade your audio/video system.

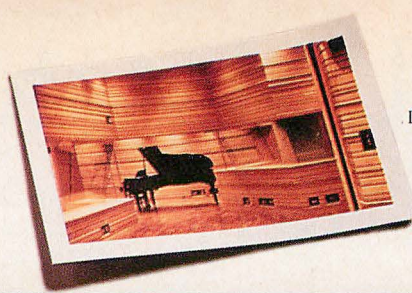
For further information, call:

1-800-4-LUXMAN

Or, call 1-800-284-5539 and press code 50016. See page 29 for details.



It stands to reason that the cassette decks built most like studio tape recorders will produce the highest quality home recordings.



Denon Studio A:
All our components
reflect lessons learned
in the recording studio.

The benefits of building home cassette decks with recording studio technology are even greater when the technology is your own.



Since 1910, Denon has been involved in every step of sound reproduction: recording music, making records and CDs, building studio tape recorders and producing open reel and cassette tape. In fact, Denon built the world's first digital studio tape recorder.

Denon builds this expertise into every cassette deck. Denon's proprietary clutchless Non-Slip Reel Drive produces constant tape tension, reduces distortion, wow and flutter and maintains superior performance over time. SF combination heads, in concert with Dolby B, C and HX Pro,[®] extract the most from today's digital sources by extending headroom and eliminating noise.

Lest you fear that Denon reserves this technology for its esoteric models, *all* these features are found for under \$400 on the three-head DRM-700, the DRW-750 Dual Cassette and the DRR-680 Auto-Reversing Cassette Decks.*

Why do Denon cassette decks sound better? Perhaps, it's because Denon has been making only one thing for over 80 years.
Music.

DENON
DESIGN INTEGRITY

*DRM-700 shown with the optional side panels available for most Denon models.
Prices quoted are manufacturer's suggested retail prices and may vary.

The Art and Science of SPEAKERS

Knowing the fundamentals can help you decipher the technobabble

BY ROBERT LONG

It's true what they say about speakers: They're the most important—and the most difficult—single purchase to make when putting together your home audio system. With hundreds of models cramming store showrooms, the choices seem nearly endless. Prices range from \$100 to a full year's salary, so you had better be able to tell when a salesperson is giving you sound advice or spouting meaningless technobabble.

The acoustic differences among speakers are the result of many things: the types of drivers, the sound radiation pattern, the type of enclosure and, of course, the room where the speakers are put to work (see "Fine-Tuning," p. AR-4). And unlike other audio components, using manufacturers' specifications to compare loudspeakers is nearly futile. Even the word "speaker" (or "loudspeaker") is ambiguous. Sometimes it is used to mean the entire system, cabinet and all (the sense in which we'll be using it here), and sometimes it is used to refer only to the "motors" or "drivers" that literally drive the air, creating the sound.

To work through the stereo showrooms and get the best sound out of Beethoven or the Beatles at home, you should, of course, listen to many different speakers. But you can cut down on the confusion by having a basic knowledge of some of the more popular models out there, how they work and what their audible benefits are.

THE DRIVING FORCE

The most common, and most cost-effective, speaker driver is the dynamic driver. It converts the electrical signal into soundwaves by using a diaphragm (the conical or dome-shaped surface you can see with the grille off) connected to a coil that moves within a magnetic field (the back part of the driver, usually concealed within the speaker cabinet). Despite its prominence in speaker advertising, the actual magnet material isn't as important as the design of the magnetic gap in which the coil moves. This small gap has a large influence on the speaker's efficiency (its ability to turn a little power into a lot of sound) and



Ohm Acoustic's unusual Walsh driver: a conical innovation.

Coming To TERMS

• **TRANSDUCER:** anything that converts one form of energy into another, including phono pickups, tape heads and speaker drivers. In loudspeakers, transducers include:

WOOFER: a driver for low-frequency bass sounds; typically, a cone between four and 12 inches in diameter.

TWEETER: a driver for high-frequency treble sounds; often has a domed diaphragm about one inch across.

MIDRANGE: a driver somewhere between the first two in both size and frequency allotment.

SUPERTWEETER: a small driver—a 3/4-inch dome is typical—that handles treble frequencies above the tweeter's range.

SUBWOOFER: the basso profundo among drivers, handling the deepest bass, below the woofer's range and often housed in a separate cabinet.

• **CROSSOVER:** the electrical system that divvies up the frequency spectrum among the drivers. It filters out the parts of the signal that can't be handled by each driver. Filter slopes and effective frequencies vary from design to design. What matters is how the system behaves as a whole, the main idea being to precisely allocate the different frequency ranges to the appropriate drivers (the low frequencies to the woofers, the high ones to the tweeters). In very posh systems, the so-called electrical crossover is not in the speaker system but is placed before the power amplifiers, and separate amplifiers are used to power each driver. If two stereo amps are used, this is called a biamped system; if three, it is triamped.

• **VENTS:** these come in all sizes and shapes, and their dimensions and placement must be matched to the enclosure's volume and driver properties for proper results. Among the common configurations:

DUCTED PORT: a tube that extends from the mouth of the vent back into the speaker cabinet.

REAR VENT: a port at the back of the cabinet through which air must be free to escape; such a design cannot be placed against a wall.

PASSIVE RADIATOR: a port covered by a diaphragm. It merely increases the mass that the woofer's back wave must drive; though it looks like a driver, it has no electrical drive and cannot be counted as one.

something called "transducer linearity"—the accuracy with which the speaker's driver reproduces the electrical signal passing through the coil.

The driver's coil is attached to the diaphragm and this is what actually moves the air to re-create the sound of Glenn Gould's piano or Jimi Hendrix's guitar. One limitation of all drivers is that small diaphragms have trouble moving enough air to fully reproduce, for example, a loud bass guitar. Increasing the size or number of low-frequency drivers (or woofers) is one way to overcome this problem. Another is to design both the coil and the outer edge of the diaphragm, where it is attached to the frame, for an extralong "throw"—the distance of fore-and-aft travel.

Still another solution is to eliminate frequencies too low to be handled successfully by a small driver and assign them to a separate, larger diaphragm. But it's also important to avoid letting too large a driver handle high frequencies. Otherwise, it will tend to "beam"—deliver noticeably more of the high frequencies straight ahead, rather than toward the sides. As a result, listeners not sitting directly in front of the speakers won't hear the full frequencies of the music. That's the primary reason for having separate woofers and tweeters—the former for bass, the latter for treble. In higher-priced speakers, specific portions of the sound spectrum might be allocated to even more drivers.

The enclosure or speaker cabinet also plays an important role in determining just how a driver will behave and what you'll hear, particularly at low frequencies. And the way the speaker distributes its output into the room (its "radiation pattern") can radically alter the resulting sonic impression.

GETTING THE WORD OUT

Most speakers have drivers with forward-facing diaphragms and are thus referred to as "direct firing." The sound tends to be strongest when the front of the enclosure (typically, a wooden or chipboard cabinet) is facing you straight on. As you move to the left or right from this direct (on-axis) position, the sound changes. Some musical frequencies, particularly the treble notes of a piccolo or electric guitar, grow weaker more quickly than others.

One antidote to this fact of acoustic life is a so-called omnidirectional loudspeaker. Such designs propagate sound more or less evenly in all horizontal directions. Some do this by mounting the drivers so that they face upward or downward, using a deflector or the floor to "spray" the sound radially. Others angle the drivers outward and rely on reflections from the walls and, perhaps, the ceiling.

Among the latter sort, for instance, are the designs of Stig Carlsson for Sonab (a Swedish company). Much better known here, though not omnidirectional in the strictest sense, are the Bose Direct/Reflecting speakers, which intentionally direct much of the sound away from the listener and toward walls and ceilings. As a result, the reflected sound creates a greater sense of space than is usually possible with box speakers, so the orchestra seems to be sitting around the listener rather than directly in front.

Somewhat similar is the effect of bipolar radiators: speakers that radiate sound equally, front and back. While the front of the diaphragm is pushing the air toward you, the back is similarly sucking it in, so to

speak. These designs are usually shallow panels intended to strengthen the sound and make it more spacious by having the back wave reflect off walls and objects behind the speaker. So speaker placement tends to be even more critical with these bipolar models than with other designs; for the best effect they must sit out, away from the wall.

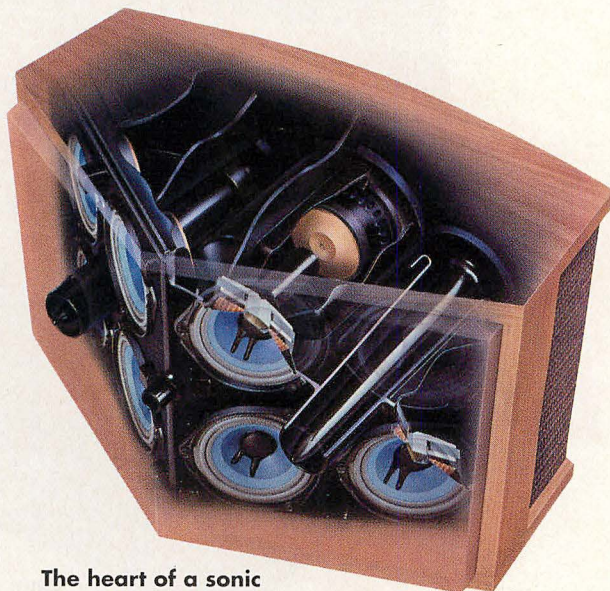
SPACE FOR BASS

Instead of simply letting the energy from the back of the diaphragm radiate freely into the room, most dynamic-driver designs either absorb the back energy within the cabinet or—more often, particularly at low frequencies—harness it to some positive purpose. At high frequencies, where very little air is moved, most designs will seal off the back wave and concentrate on propagating the front wave as perfectly as possible into the room. Special driver shapes, front-mounted horns and "acoustic lenses" contribute to this end with varying degrees of success.

Acoustic-suspension enclosures, such as Acoustic Research's models, deliberately trap just enough air behind the woofer to act as a spring and dampen cone motion. In a properly engineered system, this flattens and extends deep-bass response at some expense in the electrical drive level necessary to achieve a given sound level.

More efficient in this respect are the various vented "bass reflex" systems, which let the back wave escape through a carefully matched port. Bass-reflex systems have been accused of booming, indistinct bass, and the charge certainly has substance in poorly engineered systems. But a carefully designed port can extend the bass of a speaker that would otherwise require either a bigger enclosure or a heftier amplifier—and cost—to achieve the same effect. Beware of poor port designs that move air through a vent so rapidly that it creates extraneous noise, or "wheezing."

There are many variants on ported bass enclosures that don't qualify as bass-reflex systems. These include transmission-line (such as Fried loudspeakers) and horn-loaded (Klipsch is the classic here)



The heart of a sonic boom: inside Bose's classic 901 speaker.

venting, and enclosures that employ internal vents or even active drivers.

SATELLITES AND SUBWOOFERS

A popular design nowadays is the separate satellite/subwoofer system. These models are intended to keep the volume of each enclosure at a minimum and thus open up the broadest possible range of room-placement options. The idea has been around since the dawn of the stereo era. More recently, when speaker manufacturer ADS and others revived the acoustic-suspension minispeaker concept, which sacrifices deep bass to achieve ultra compactness, they created a need for separate subwoofers to take over where the minis leave off.

That marked the rebirth of the three-piece concept, with a single subwoofer enclosure (sometimes a low black box) to handle deep bass from both channels. Some use separate drivers for each channel, and a few, including Cambridge SoundWorks, put each subwoofer into its own enclosure. The most common (and least expensive) approach, however, is to drive a single subwoofer from both channels via a summing network.

According to some of their advocates, such systems will let you put the subwoofer anywhere in the room because "sound is omnidirectional below 100 Hz." Even if the crossover between minispeaker and subwoofer is that low (many aren't), some higher frequencies will still get to the subwoofer. So take the claims that you may place a subwoofer anywhere you please with several grains of salt both when you buy and when you install one.

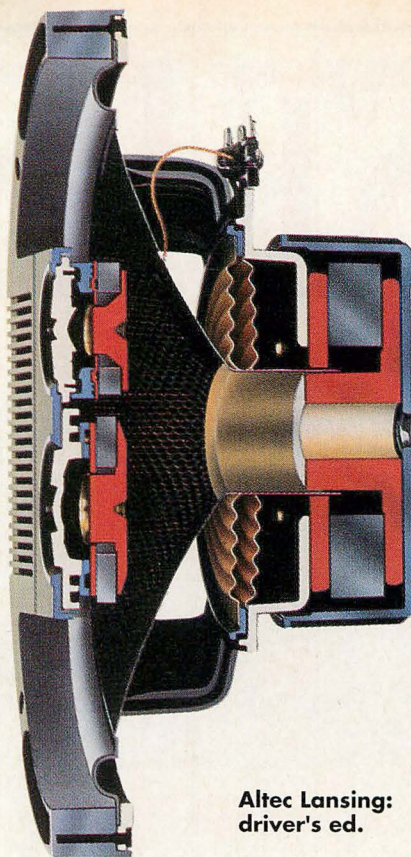
EXOTIC ESOTERICA

More than a few showrooms have speaker brands that boast some unique technology. Among such exotica is Ohm Acoustic's Walsh driver (see page AR-7). It looks like a woofer or cone standing on its open end lampshade style on top of the speaker cabinet. The conical diaphragm tapers upward to the coil and magnet assembly at the top. This design produces an expanding "cylinder" of sound around it as the energy moves down the cone. In that way, some of the sound is horizontally omnidirectional.

You may encounter speakers with piezoelectric tweeters, in which a ceramic driver vibrates in response to the signal voltage. This is an inexpensive way of adding some extra zing to the top end of the spectrum, though sometimes a ceramic tweeter seems to add too much, making cymbals, for example, sound too bright.

Some models have ribbon tweeters in which the signal passes through a foil diaphragm suspended in a magnetic field. The fact that the driven element is the diaphragm itself (rather than a coil mechanically connected to the diaphragm) has philosophic appeal from a design point of view, and, for many listeners, promotes sonic transparency and detail.

Ribbon drivers tend to be expensive—in some cases, costing several thousand dollars. Still, Apogee Acoustics builds full-range ribbon speaker systems. These models are panels that radiate sound backward and forward, except in the tweeter range, where the back wave is absorbed in the enclosure. A similar approach is the unique Magneplanar design from Magnepan. Its conductors are attached directly to the



Altec Lansing:
driver's ed.

diaphragm, so its sound-radiating surface is driven without the need for an intervening mechanical structure, though (unlike a true ribbon) its current doesn't literally pass through the diaphragm. The panels in such models tend to be rather large, however, in order to reach the volume levels most listeners require. So you need a lot of space (and a fairly large budget) to accommodate them.

The same goes for full-range electrostatics, which use voltage—instead of moving current—to push the diaphragm back and forth. Among the companies that first attempted full-range electrostatics is Acoustech, which has recently resurfaced under the aegis of its new owner, Rockford. Don't expect even its models to be full-range electrostatics, however; like many others, they may use a regular dynamic driver for the deep bass.

Other esoteric designs surface from time to time—and, more often than not, sink back into obscurity. So don't let yourself be psyched into believing that what is different is necessarily better—or worse. A healthy dose of skepticism may prompt you to overlook new ground-breaking developments, but more often than not it will save you from being dazzled by technological ephemera. When a speaker performs brilliantly in one way, it's often difficult to perceive that it fails in others (and once that speaker makes it to your home, its bloom may quickly fade). Ionic speakers, for instance, have immense appeal because they dispense not only with the dynamic driver's voice coil, but even its diaphragm—the electrically-charged air is driven directly. Some ionic designs have made room air toxic, however; most have been horrendously expensive. But thank goodness there are still engineers willing to try such cutting-edge technologies. Without them, we wouldn't be able to appreciate the subtleties of Vladimir Horowitz or Wynton Marsalis. □

TRANSMISSION LINE:

an internal labyrinth terminating in a port. Its operating principle is different from bass-reflex designs, and cleaner, tighter bass should result if the system is correctly engineered.

• **EQUALIZATION:** electrical alteration of frequency response. In some cases (the Bose 901 and several models from Electro-Voice, for instance), it's an integral part of the speaker design. Sometimes it is used to try to counteract faulty room acoustics or speaker performance, though success can be elusive.

• **IMAGING:** the ability of speakers to create a believable illusion that the music is being generated at specific points between and beyond the speakers. In general, speakers that achieve big, spacious imaging tend to be the least specific, and those with pinpoint localization, the most constricted.

• **SENSITIVITY:** a rating that describes how loudly a speaker will play at a given input level. The standard industry specification is to measure the sound pressure level (SPL) in decibels, from one meter away with an input signal of one watt. The higher the SPL, the more sensitive the speaker.

• **FREQUENCY RESPONSE:** a tricky specification that *can* tell you how accurately a speaker reproduces sound over a given range. Speakers are not necessarily accurate at all frequencies. Deviation from flat uniformity is expressed in decibels. A speaker whose frequency response is stated as 40 Hz to 16 kHz, ± 0 dB would be uniformly accurate, or flat, over that range of frequencies. But, if the same speaker were also measured from 20 Hz to 20 kHz and had a deviation of ± 5 dB, you'd infer that it does not accurately produce the sounds from 20 Hz to 40 Hz or from 16 kHz to 20 kHz. However, you wouldn't know which of the two areas was being reproduced inaccurately. In other words, such a specification does not tell you exactly where in the frequency range the speaker errs. That's the problem: It tells you only the largest deviation from true response, not where the deviation occurs or how often. Only an accompanying graph can show you the location and degree of the deviation. Deviations can be expected at the low- and high-frequency extremes, where frequency response is said to "roll off." The lower the deviation in decibels, the better. —R.L.

TEST REPORTS



SUMMARY

Sansui CD Player, Model CD-X311

As unpretentious as it may appear, Sansui's CD-X311 is a state-of-the-art compact disc player, employing the one-bit digital-to-analog (D/A) converter technology that is taking the industry by storm. It is among the first CD players to use the one-bit design, and our test results justify the claims made for the approach—particularly when you consider that the CD-X311 is designed as only a modest implementation of the technology.

It may seem strange, after all the fuss about quasi-18-bit, true-18-bit and even 20-bit processing for the 16-bit data on a CD, that the cry now is "one-bit." But that's what Sansui is calling what promises to be the first major step forward in consumer digital audio since the CD was introduced. Like few developments in audio—or anywhere else—it promises both improved performance and reduced cost.

FEATURES

Ballyhooed as earlier 18- and 20-bit CD players were, what might be called the "extra-bit" approaches were improvements more in theory than in practice. They could reduce noise and improve linearity (the CD player's ability to accurately reproduce quiet passages of music) but at an increase in parts cost and only if the circuitry was correctly fine-tuned on the production line—which it often wasn't.

The fact is that the resistor "ladders" used to translate the CD's digital information into analog signals presupposed a degree of precision that is virtually unattainable in the manufacture of the resistors. So hand adjustment was required if each ladder was to realize the potential of the 18- or 20-bit high-tech processor. For whatever reason (cost being the most obvious), many units were shipped without the manual tweaking.

Most of the new one-bit processors

(including similar designs from other manufacturers) replace the resistor ladder with an elegantly simple, two-step process that first counts ultrarapid "clock ticks" to turn a single (hence, one-bit) voltage on and off, in pulses whose duration is proportional to their instantaneous signal value. This "pulse-width modulated" signal then is filtered to convert it to a regular analog signal, translating the pulse durations into voltage amplitudes.

Since the clock's timing is much more accurate a measure than a resistor's value, the process is inherently more accurate—that is, more linear. And because the one-bit D/A converter requires no high-cost manual tweaking, it tends to be less expensive. As with almost any technology, there are optional elaborations that can raise the price, but the basic message is that better performance at a lower price can be expected from the one-bit configurations.

The one-bit technology is not the only feature of the CD-X311, of course. Outputs on the player enable it to be connected in the usual manner, with its D/A converter feeding an analog input of your system, or you can route the data to a separate D/A converter from a third jack on the back panel. A fourth jack is provided as a sync connection to Sansui tape decks offering a synchro-recording feature.

The CD-X311's front-panel keypad allows you to enter track numbers directly, either to play a specific track or to program the playback sequence of up to 20 selections. Or you can choose random sequencing. All of these functions are available on the supplied wireless remote.

When you program the CD-X311 to play contiguous tracks in order, it does so without inserting any pause or extraneous noise between them—something I'd expect any CD player to do, though many don't.

TEST RESULTS

Though the CD-X311's manual doesn't tout the one-bit technology, you have only to look at APEL's linearity measurements to see that they are extraordinary for a moderately priced player. Linearity was exceptionally accurate, showing only negligible deviation below -70 dB and bringing in numbers that easily beat more expensive multibit players (see Fig. 1).

Frequency response was ever so slightly unusual in that there was an extremely subtle rise in the deep bass, as well as the more usual (and marginally less subtle) one in the upper treble. The latter reached about -0.25 dB (relative to midrange response) at around 8 kHz, where the right channel leveled off before the low-pass "anti-aliasing" filter (necessary to remove potentially troublesome ultrasonics) took over. But even the left channel was down only about 0.5 dB at 20 kHz, so we're not talking about anything like infidelity here.

There is nothing in any of these figures that can cause the least qualm, in fact. One rather curious measurement, however, was revealed during APEL's testing. All the distortion figures were well below 0.01% (that is, totally ignorable) except at very high levels and high frequencies, and only when the headphone volume control was

LAB MEASUREMENTS:

Sansui CD Player

Model Number: **CD-X311**

Serial Number: **539081282**

OUTPUT VOLTAGE

(from 0 dB reference level, 1 kHz)

Left Channel	2.092 Volts
Right Channel	2.125 Volts

FREQUENCY RESPONSE (without pre-emphasis)

+0.1, -0.5 dB from 10 Hz to 20 kHz

DE-EMPHASIS ERROR

At 1 kHz	+0.09 dB
At 4 kHz	-0.04 dB
At 16 kHz	-0.62 dB

SIGNAL-TO-NOISE RATIO

(A-weighted, without pre-emphasis) **≥97.6 dB**

CHANNEL SEPARATION (at 1 kHz)

Left	94.6 dB
Right	96.9 dB

TOTAL HARMONIC DISTORTION

(1 kHz; headphone at minimum—see text)

At 0 dB	0.0023%
At -30 dB	0.0029%

At -60 dB	0.0029%
-----------	----------------

INTERMODULATION DISTORTION

(SMPTE, 60 Hz to 7 kHz, 4:1) **≤0.006%**

LINEARITY ERROR WITHOUT DITHER (1 kHz)

0 dB to -70 dB	0 dB
At -80 dB	+0.2 dB
At -90 dB	+0.6 dB

LINEARITY ERROR WITH DITHER (1 kHz)

At -70 dB	0 dB
At -80 dB	0 dB
At -90 dB	-0.2 dB
At -100 dB	-0.5 dB

DROPOUT TOLERATION

(1.0mm to 2.4mm) **<2.0mm**

ACCESS TIMES (from Track 1)

To Track 2	2.0 Sec.
To Track 16	5.4 Sec.

DIMENSIONS

(HxWxD, in inches) **3 7/8x16 7/8x12 1/2**

WEIGHT

9 11/20 Pounds

SUGGESTED RETAIL PRICE

\$499

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory) using the CBS CD-1 standard test disc and Pierre Verany defect test disc.

turned up. At 4 kHz and maximum (0 dB) recorded level, THD (total harmonic distortion) reached 0.02% with the headphone at maximum. On paper, it's a gotcha. In practice, however, I see no way it could ever getcha. Real music almost never gets high enough in frequency and level to cause this problem, and a distortion level of 0.02% is still insignificant even when it does.

All told, this player has most of the features most users will want, arranged in an uncluttered front panel. And it sounds good. I continue to believe that of all the lab's CD-player measurements, the linearity data is the most relevant to perceived sonics, and the CD-X311's excellence in both objective and subjective tests tends to confirm my opinion. —Robert Long



SUMMARY

NAD AM/FM Receiver, Model 7100X

Behind the almost defiantly plain-Jane NAD front panels lurk some of the most creatively conceived audio components on the market today. Though it's not the company's flagship model, the 7100X AM/FM receiver is a case in point. It has a fine FM section, plenty of power and a simple control scheme to cover its unusual range of features. (It was previously the 7100, which, according to the company, has been upgraded with a new power transformer to increase NAD's continuous power rating from 50 to 60 watts—though it continues to bear the 7100 faceplate marking.)

In terms of power, the 7100X is capable of much more oomph on music than on the test tones used for conventional power ratings. And thereby hangs a rather complicated tale, which is certainly not helped any by its "330" salesroom sticker (see Test Results, next page). Not to worry, however: The amp, like everything about the receiver, represents excellent performance for the price—which also is an NAD hallmark.

NAD is one of the few companies around that always seems to have a sound reason for including a feature. If it doesn't contribute to aural enjoyment, you probably won't find it here. The most unusual element on the 7100X is an automatic "low-level" mode at turn-on. That is, output is lowered some 20 dB from the actual setting until you push what most manufacturers call a "mute" button to switch to full output. Until this button is pressed, the receiver gently reminds you of the source and level you'd chosen for the last listening session (rather than blasts you out of your seat) and gives you the option to make adjustments before going the whole yard. Pretty neat, once you get used to it and remember to press the button.

Also affecting overall sound are a loudness button, a bass-EQ (equalization) switch, a back-panel infrasonic filter and the usual bass and treble controls. The bass-EQ control boosts output in the range where small speakers tend to give up the struggle for deep bass, and the infrasonic filter eliminates inaudible but power-grabbing ultralow frequencies generated by warped LPs.

The 7100X's line-level inputs include CD and video, in addition to two tape-deck inputs. On the back panel, the receiver's phono preamp can be switched to accommodate either relatively high-level pickups (typically moving-magnet models—hence the MM designation) or low-

output moving-coil (MC) designs. If you want to add an equalizer, ambiance generator or other additional signal processor, back-panel jumpers can be removed to patch in.

The tuner has automatic (station-seek) or manual tuning—the latter stepping in quarter-channel (0.05 MHz) increments on FM and in full-channel (10 kHz) steps on AM. The seven memory buttons will hold 14 stations, in any AM/FM mix. One high-end nicety is an IF (intermediate-frequency) bandwidth switch in case you need to fight interference from a nearby station. When the IF filter is narrowed, it removes more of the interfering station's sidebands, but at some minor expense in the fidelity of the tuned channel. For that reason, the "wide" mode is considered normal. In addition to displaying the tuned frequency, the readout panel shows signal strength and FM center tuning.

The 7100X's power amplifier has a number of features to help you make the most of its rated 60 watts per channel of continuous power. First, it delivers much more power for transients—those short-duration bursts that are characteristic of both music and speech. Second, it has a back-panel switch to customize its behavior to either 8-ohm or 4-ohm speaker loads, taking into account that the latter draw more current for a given output voltage. Third is NAD's "soft-clipping" feature that, while not exclusive to the company, is rare elsewhere. It alters the electrical waveform at very high levels to ameliorate the effects of overdriving the amp (known as "clipping"). Although distortion goes up somewhat sooner as you approach that point, it doesn't sound as horrendous when you exceed it. For special setups, there also is a "bridging" switch that lets you operate stereo channels in tandem—in effect, creating a single mono amp of much higher power.

The back panel is arranged simply, given its many extra switches. NAD has done a canny job of choosing those controls that you'll probably not want to touch after initial installation, and moving them to the back where small, relatively inexpensive switches can be used in order to keep costs down—always a worthy endeavor.

TEST RESULTS

Overall frequency response of the 7100X was not in the championship class. There was a minor prominence in the midbass, where response was up by as much as 0.25 dB. It rolled off gradually at lower frequencies and even more gradually through the treble. It was down 0.5 dB at 20 kHz and 1.75 dB at 50 kHz.

These figures leave no cause for serious complaint, but they were not on the same level as those for the rest of the receiver.

Distortion was negligible: around 0.01% in most of the many tests performed. Distortion approached 0.1% only as output exceeded the amp's rated power, of 60 watts per channel.

The back-panel marking suggests that the 4-ohm setting is normal. This would be true, certainly, if you are running two pairs of speakers from the 7100X. But with one pair whose impedance never dips below 6 ohms, the manual tells you to use the 8-ohm setting. Trouble is, few users will be sure what their speakers' impedance curves look like, and the 4-ohm setting may be the safer default. APEL set the switch appropriately for those measurements whose load is specified; otherwise, the lab used the 8-ohm setting.

The power measurements shown in our chart were made with the soft-clipping feature turned off. Using the lab's 0.03% distortion criterion and with the soft-clipping on, the power output figures were cut to about 70 to 75% of the values shown in the chart—meaning that for this distortion level you lose a little output (about 1 dB) with soft clipping.

In the stores (and on our sample), the 7100X sports a sticker that reads "330 watts" in large type (unrelated to the upgraded power transformer) and "60 watts" in barely legible type. This is blatantly in violation of the Federal Trade Commission (FTC) regulations. The FTC,

however, has done little in recent years to enforce its own rules on the reporting of power specs, and NAD is by no means the only company guilty of this infraction. But it might be the only one deliberately violating the rules in order to draw the fire of the FTC.

The point is that NAD would like to get the law changed (as would many others) in favor of something more closely related to real audio needs. The continuous power ratings mandated by the FTC as the primary and most readily legible power spec shown (in the 7100X's case, 60 watts) are a poor measure of capability with music, in NAD's view. The standard dynamic-headroom measurement helps, according to the manufacturer, but goes to the other extreme: It's based on too short a duty cycle (the time the peak power is on). NAD thus considers its way of measuring and reporting output power more valid and, in a sense, more demanding than that mandated by FTC rules.

The conventional dynamic measurement does document that the 7100X is much more powerful with musical signals than the FTC rules would give it credit for—and more so than the majority of "60-watt" (FTC) amplifiers on the market. Typical designs will deliver maybe 1.5 or 2 dB of dynamic headroom. Based on NAD's 60-watt rating, the dynamic headroom of the 7100X is about 5.5 dB with an 8-ohm load and 6.5 dB

LAB MEASUREMENTS: NAD AM/FM Receiver Model Number: 7100X Serial Number: T-71008231X

AMPLIFIER/PREAMPLIFIER SECTION

CONTINUOUS POWER

(per channel, at 1 kHz and 0.03% THD)	
8-ohm load	70.3 Watts
4-ohm load	69.1 Watts

DYNAMIC POWER

(per channel, at 1 kHz and 0.03% THD)	
8-ohm load	210.3 Watts
4-ohm load	276.1 Watts

FREQUENCY RESPONSE

Line-Level Inputs	+0.24, -0.49 dB, 20 Hz to 20 kHz
MM Phono Input	+0.25, -0.50 dB, 20 Hz to 20 kHz

INPUT CHARACTERISTICS

(re 0.5 V at 1 kHz; A-weighted)

IMPEDANCE

Line-Level Inputs	55k Ohms
MM Phono Input	45.2k Ohms
MC Phono Input	50k Ohms

SENSITIVITY

Line-Level Inputs	20.0 mV
MM Phono Input	0.30 mV
MC Phono Input	33.2 μ V

SIGNAL-TO-NOISE RATIO

Line-Level Inputs	91.6 dB
MM Phono Input	898.7 dB
MC Phono Input	79.4 dB

TOTAL HARMONIC DISTORTION

(at 1 kHz)	0.008% to 60 watts
------------	--------------------

IM DISTORTION (SMPTE)	0.091% to 119 watts
-----------------------	---------------------

FM TUNER SECTION

SENSITIVITY (for 50 dB quieting)

Stereo (90/98/106 MHz)	31.5/32.2/32.6 dBf
Mono (98 MHz)	16.5 dBf

MINIMUM USABLE SENSITIVITY (98 MHz, -30 dB)

Mono	14.1 dBf
------	----------

SIGNAL-TO-NOISE RATIO (at 65 dBf)

Stereo	77 dB
Mono	81 dB

TOTAL HARMONIC DISTORTION (stereo/mono)

At 100 Hz (wide; narrow)	0.14/0.12%; 0.65/0.15%
At 1 kHz (wide; narrow)	0.09/0.056%; 0.62/0.15%
At 6 kHz (wide; narrow)	0.28/0.12%; 0.84/0.27%

FREQUENCY RESPONSE

Left Channel	+0, -1 dB, 20 Hz to 15 kHz
Right Channel	+0, -1 dB, 20 Hz to 15 kHz

CHANNEL SEPARATION

\geq 43 dB, 40 Hz to 3 kHz
\geq 34 dB, 20 Hz to 11 kHz

CAPTURE RATIO	1.5 dB
---------------	--------

SELECTIVITY (wide/narrow)

Alternate Channel	62/73 dB
Adjacent Channel	4.5/22 dB

IM DISTORTION (mono)

	0.04%
--	-------

AM SUPPRESSION	62 dB
----------------	-------

STEREO PILOT SUPPRESSION (19 kHz)	72 dB
-----------------------------------	-------

ADDITIONAL DATA

DIMENSIONS

(HxWxD, in inches)	4 $\frac{1}{8}$ x17 $\frac{1}{4}$ x15 $\frac{1}{8}$
--------------------	---

WEIGHT	24 $\frac{5}{8}$ Pounds
--------	-------------------------

SUGGESTED RETAIL PRICE	\$749
------------------------	-------

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

with a 4-ohm load. That's a lot of extra power. Shorn of NAD's questionable sticker pitch, the fact remains that few receivers deliver as much bang, let alone as much bang for the buck.

The tuner section of the 7100X is justly celebrated. It is more sensitive than most models on today's receiver market and frequency-response curves were exceptionally flat. Channel separation was very generous, and noise figures were very low. In stereo reception, the full-quieting S/N (signal-to-noise ratio) was 77 dB, though many similar models have difficulty achieving 70 dB.

Signal-strength LED thresholds were at 15, 36, 47.5, 60 and 66 dBf—a very long range, but resulting in wide gaps between thresholds where reception differences can be judged only by ear if you are rotating an antenna. In this respect the 7100X was still

better than most tuners. In fact, the tuner was strong in all areas and outstanding overall.

According to our tests, the infrasonic filter had little effect within the audio range. Its "knee" (the point at which it cuts output by 3 dB) is near 10 Hz (inaudible). As for its ability to prevent infrasonics from robbing amplifier power, the filter's slope below 10 Hz was about 12 dB per octave. In other words, the filter is reasonably effective if you're playing badly warped records, which can overload your system.

The loudness function boosts both bass and treble. At the lab's test level, bass was up about 8 dB below 100 Hz and about 3 dB at 20 kHz, both relative to response in the midrange, around 1.5 kHz. (Current theory, but few current products, would boost the bass alone if you want to

compensate for subjective low-level hearing insensitivity.) The bass EQ function introduces a sharp peak of about 7 dB near 35 Hz, with a fairly steep roll off (roughly 12 dB per octave) below that. How this will sound will depend in large part on the loudspeakers you use: The effect is likely to be most salubrious if the speakers are fairly weak in the bass or perhaps are placed away from the room's walls.

Given that both performance and value are above serious complaint in every respect, your reaction to the 7100X probably will depend in large part on how you feel about the front panel. Glitzy it certainly is not. Its minimalism may be considered a case of Spartan elegance or one of runaway functionalism. I must leave that to you. Anyway, it sure is nice to listen to.

—Robert Long



S U M M A R Y

Soundstream Audio/Video Preamplifier, Model C-1

Bubbling with original ideas, Soundstream has created a preamp unlike any other. It looks different, it acts different, it is different. Its front panel boasts outstanding ergonomics—the best we've encountered in such a product. And our listening and use tests found this preamp clean, crisp and easy to operate. The C-1 can be used as part of the System-1, an integrated multiroom sound distribution system, and is supplied with a learning remote.

For a company that started out in car stereo, such

a comprehensive approach to home audio equipment is astonishing. System-1 is its first venture in home electronics, and it includes some sophisticated design concepts, both inside and outside. But considering the sterling design and high quality of the company's products as a whole, and the sophisticated touches in the circuitry of this component, we were a little disappointed by its performance measurements and construction—especially in light of the C-1's \$1,500 price tag.

FEATURES

Soundstream conceived its System-1 as a multiroom, remote-controllable, all-sources home-entertainment audio distributor/reproducer. For that reason, addressing its C-1 preamp by itself is a little like wearing the collar but not the coat. Still, the basic idea of components (as opposed to integrated systems) is that you should be able to mix and match, and Soundstream has not abandoned that idea.

Internally, the C-1 limits feedback in its Class A circuitry. If you don't know what

these terms mean, don't worry about them. They represent design niceties that usually are fussed over only in the pricey specialist lines. Class A isn't all that uncommon in preamps, actually, but both factors are on the side of the angels. By reducing the number of components in the signal path and using narrow-tolerance parts, Soundstream says it has whittled away the rough edges that can reduce sound quality. The C-1's dual-monaural design, which reduces the opportunities for what happens in one channel to influence and distort the

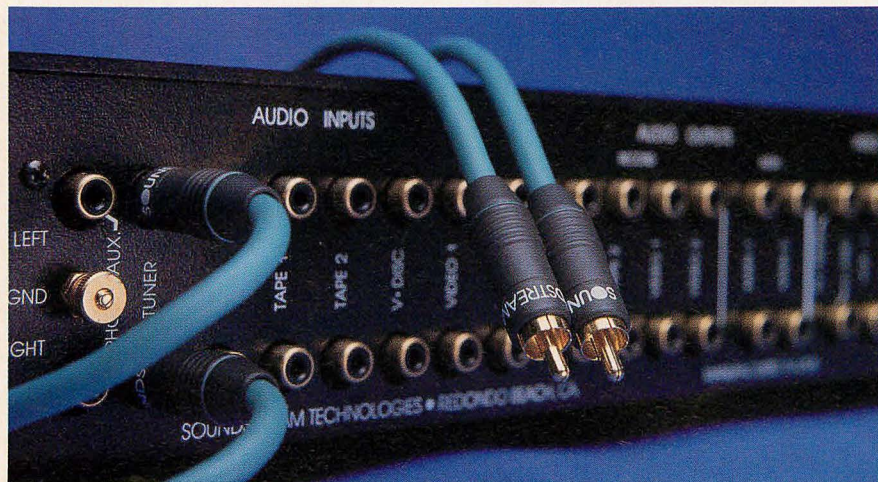
signal passing through the other, serves the same intent.

The exterior of the C-1 makes an immediate impression. Few companies have used small pushbuttons so successfully. By placing the buttons in a sort of gutter, Soundstream has given them much of the positive feel of larger switches while also creating a stylish and inviting appearance. Furthermore, the buttons are sensibly labeled and are grouped in a natural and sophisticated way. This arrangement makes them astonishingly

simple to use despite their proliferation.

The video switches are at the left. Then comes a group of audio switches, followed by the overall controls. Dials for bass, treble, balance and volume run across the bottom of the right end. Above them are tiny, round buttons for "mute" (which reduces output by 20 dB), mono mode, tone (including filter), defeat and the high-

and V-disc (videodisc). For audio, they are tape 1, tape 2, CD, tuner and phono/aux (auxiliary). This selection incorporates an idea that has been fairly commonplace in British preamps for years: Let owners choose and install whatever sort of phono stage is appropriate (if any) for their turntable. Depending on the sort of phono cartridge you prefer, you can leave the



The C-1 preamp: plenty of connections.

frequency filter itself. A tiny green LED (light-emitting diode) at the center of each button turns red when it is pushed. The same is true of the selectors, which are arranged in two banks: The top buttons select the listening source, while the bottom ones select the source for recording.

This last feature is the heart of the design. After struggling with complex, interactive knobs and buttons on any number of audio/video receivers and integrated amplifiers, I find this utterly straightforward approach the most satisfying. When you choose any source for listening, its button turns red. If it is a video source, its video signal is fed to your monitor via the C-1's video output, just as the audio signals are fed to your power amp. The same is true of the recording controls—which can be set for a different source so you can record one while you enjoy another.

The one feature the C-1 lacks is the ability to combine a video source with a different audio source—say, to replace the chatter picked up by your camcorder's mike with music when you dub the tapes. If you're into large-scale video dubbing, you probably would want a dedicated setup for that purpose anyway. And you can always temporarily reconnect the leads on the back panel. To record a TV/FM simulcast, you would use the video tuner in your TV set and choose your FM tuner via the C-1's audio selector.

The marked video options, for either listening or recording, are VCR-1, VCR-2

input as a line-level aux input or buy either an MM (moving-magnet or comparable) or MC (low-level moving-coil) phono stage card from Soundstream. APEL's sample had an MM card installed.

All of this requires a lot of connections, and gold-plated pin (or RCA) jacks just about fill the back panel. They include dual preamp outputs (which automatically mute when you plug headphones into the front-panel jack) for added flexibility in system hookups. The audio connections come capped with shorting plugs to minimize noise generation in any unused inputs. In addition, there are a DIN socket and a pair of telephone-jack sockets to accommodate System-1 interconnections.

The supplied R-1 programmable wireless remote control is designed to address all System-1 components via the C-1 and can learn commands for components from other manufacturers. Six extra keys can be assigned functions overlooked in the main controls. Like the main panel, the remote is designed with exceptional intelligence and sensitivity to user needs.

TEST RESULTS

Frankly, I had expected the lab report on the C-1 to knock my socks off, but it didn't. Not that there's anything really wrong with the C-1. It's just that the championship-class ergonomics together with the circuit description lead one to anticipate superlatives.

Response from the line-level inputs fell off slightly at very high frequencies (to -0.3 dB at 20 kHz). MM phono response

actually rose slightly at high frequencies (to +0.4 dB at 20 kHz) and rolled off slightly at the bottom (-0.5 dB at 20 Hz). Only the high-level response was measurably less flat than we would consider par for top equipment, but it certainly wasn't worrisome.

The total harmonic distortion measurements were all comfortably below 0.05%—in other words, negligible—right up to what appears to be the output-overload point, just above 9 volts, which is ample. IM (intermodulation) distortion, on the other hand, was not particularly low. In APEL's data, it ran on the order of 0.1%, which is not high enough to be of serious concern, but not as low as we've come to expect, either.

Channel separation and signal-to-noise ratios were excellent. The video-audio inputs did slightly better than the standard audio ones in the latter test—an unimportant point, but one for which no explanation comes readily to mind. Tracking of the tone controls (the degree to which both channels are affected equally), particularly in the treble, struck me as very good, though we have only just begun

LAB MEASUREMENTS: Soundstream Preamplifier Model Number: C-1 Serial Number: SC 1996

MAXIMUM OUTPUT
10 Volts rms at 1.0% THD + N

FREQUENCY RESPONSE
Line-Level Inputs +0, -0.3 dB, <10 Hz to 20 kHz
MM Phono Input +0.4, -0.5 dB, 20 Hz to 20 kHz

CHANNEL SEPARATION (1 kHz) ≥71.8 dB

INPUT CHARACTERISTICS
(re: 0.5 V at 1 kHz; A-weighted)
IMPEDANCE
Line-Level Audio Inputs 21.5k Ohms
Video-Audio Inputs 21.5k Ohms
MM Phono Input 46k Ohms

SENSITIVITY
Line-Level Audio Inputs 70.6 mv
Video-Audio Inputs 70.6 mv
MM Phono Input 1.19 mv

SIGNAL-TO-NOISE RATIOS
Line-Level Audio Inputs 90.8 dB
Video-Audio Inputs 91.4 dB
MM Phono Input 82.9 dB

TOTAL HARMONIC DISTORTION (at 1 kHz)
0.02-0.048% up to 9.19 Volts

IM DISTORTION (SMPT)
0.07-0.15% up to 7.28 Volts
Bass Control Response 12 dB at 50 Hz
Treble Control Response 11 dB at 10 KHz
High-Cut Filter 7.5 dB at 20 KHz

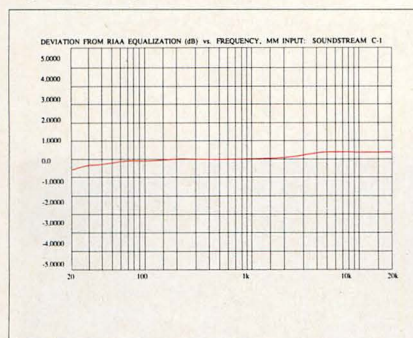
DIMENSIONS
(HxWxD, in inches) 3½x17x10¼

WEIGHT 15 Pounds

SUGGESTED RETAIL PRICES
C-1 preamp & R-1 remote \$1,495
MMB MM preamp card \$80
MCR MC preamp card \$120

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

checking this parameter. The high-cut "filter" here is more of a second treble control, with an attenuation slope of only about 6 dB per octave above its approximately 5-kHz turnover point. In other words, it should soften any hiss that may enter your video signals, but it won't lop off the top end altogether.



RIAA equalization

The listening tests turned up no fault of any sort. If anything, the listening quality is subtly cleaner and livelier than the stalking horses to which I compared the preamp. I didn't have the opportunity to hear the phono preamp, since my sample wasn't fitted with one, but there is no reason to suppose that the sound would not have matched the excellent listening elsewhere. Again, the minor disappointments in the lab data don't discredit the C-1 as a listening instrument.

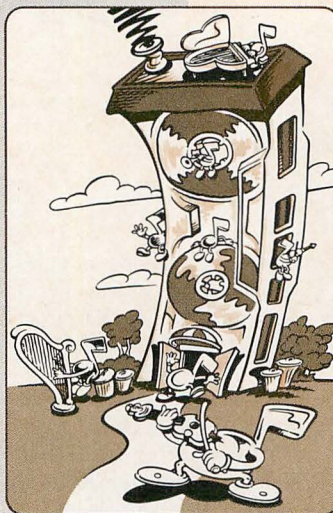
The pleasure of listening is materially enhanced by the control scheme. Of particular note: Most audio/video components falter when it comes to monitoring your recordings off the tape or making audio recordings from video sources. Having hit on some sort of fancy selector, such equipment either can't accommodate these desirable functions or can do so only by some abstruse switching plan or only in some limited sense. With the C-1's design, such uses fall into place so naturally that you don't even have to think about which buttons to push—let alone consult the owner's manual.

—Robert Long

ABOUT THESE TEST REPORTS

To ensure that our tests accurately reflect the quality of products available in stores, each audio component tested by Audio Review is a production-line model. Using state-of-the-art testing procedures, each component is evaluated by the Advanced Product Evaluation Laboratory (APEL), a leading independent testing facility headed by Frank Barr. After APEL's test results are completed, the product goes to technical editor Robert Long for a full hands-on evaluation, combining personal experience and practical considerations with the most objective technical data available.

AUDIO FILE NO. 1



IS
YOUR
CLASSICAL
MUSIC
SUFFERING
FROM
POOR
HOUSING
CONDITIONS?



High resonance housing will put any tape in a nasty mood. Especially when pests, such as modulation noise, gnaw on the purity of digitally sourced music.

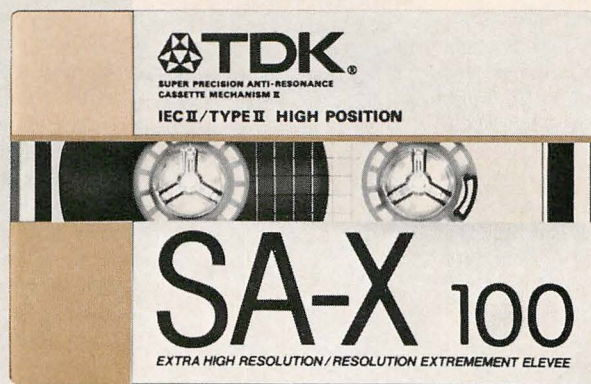
At TDK, we believe the formula for perfect reproduction includes not only technologically superior tape, but housing that enhances its performance.

Our incredible new SA-X, for example, features an ultra low resonance SP-ARII mechanism. By utilizing our unique co-molding technique, the unified two-layer shell realizes maximum total rigidity to improve reliability. Which drastically reduces modulation noise—an enemy of clear, pure sound that even noise reduction systems are powerless against.

This undesired "noise" is also attacked by SA-X's revolutionary magnetic characteristics and smooth, flat tape surface. First, there are the densely packed and uniformly distributed ultra fine Super Avilyn magnetic particles. Then, there is the advanced dual coating technology.

Together, the result is an unbelievably quiet tape with an exceptionally low bias noise of -61.0 dB. Plus, low and high frequency MOLS of +5.0 dB and -6.5 dB respectively.

And SA-X, which provides transparent reproduction of the most powerful digital sources, is available in convenient lengths of 46, 60, 90 and 100 minutes.



For additional information, circle No. 136 on Reader Service Card.

Proton's Class Rack

By Robert Long

Proton's 600 Series is an attempt to bring uncompromised quality and high-tech design to the integrated rack system approach. At a price of \$2,600 (excluding speakers), Proton has mustered all the technology at its disposal to create this system, including a Schotz tuner and a slick Rheinhold Weiss design with motorized hideaway control panels. The 600 Series package I auditioned included a CD player, audiocassette deck, AM/FM tuner and 60-watts-per-channel (wpc) integrated amplifier. (A 60-wpc AM/FM receiver is also available.)

While the front panel of each component exposes its most basic controls, those that are less frequently used are concealed within a rotating, motor-driven panel. Besides lending the 600 Series an uncluttered appearance, the panels serve a practical purpose. The less-used controls are protected from dust, and once you've set them, they are also protected from uninformed fingers—those of children or party guests.

You're likely to puzzle over some of the front-panel controls unless you study the manuals. Not only are some markings ambiguous and the controls themselves exceptionally small, but the markings aren't easily legible without good illumination. The ongoing fad for black faceplates doesn't help. Because Proton's design is radical, I had expected it to be radically better. It isn't, in my opinion, but this is admittedly a matter of taste. Once you're past the fumbling stage, though, everything works together very well.

The system's AM-656 60-wpc integrated amp incorporates a patented Proton circuit called DPD, for Dynamic Power on Demand. When needed, the power supply can deliver extra

juice for brief periods of time to accommodate transient musical signals (a cymbal crash, for example) that make large but short-term demands on an amp. This means music will play louder and cleaner than if the continuous-power rating of 60 wpc were the absolute maximum.

The AT-670 AM/FM tuner, engineered by Larry Schotz, includes signal processing that effectively minimizes the noise that accompanies weak or distant stereo FM signals. Also built-in is a wide/narrow IF (intermediate frequency) switch—usually found only in pricey professional models. Its narrow setting can clean up interference from nearby stations.

Another nice touch: a threaded F-connector for a 75-ohm coaxial antenna-cable input. I was particularly pleased by the tuner, but every component in the system performed solidly.

The system's AC-620 compact disc player has dual 16-bit digital-to-analog converters, and performs four-times oversampling. It also offers index cueing—rare even in very expensive players. The audiocassette deck has the pedigree of top-shelf separates. It features bi-directional recording, timer operation and programmed track selection, and offers Dolby B and C and dbx noise reduction. There's also a sophisticated automatic bias adjustment, which fine-tunes the amount of recording-bias current for the particular tape, and left/right microphone inputs.

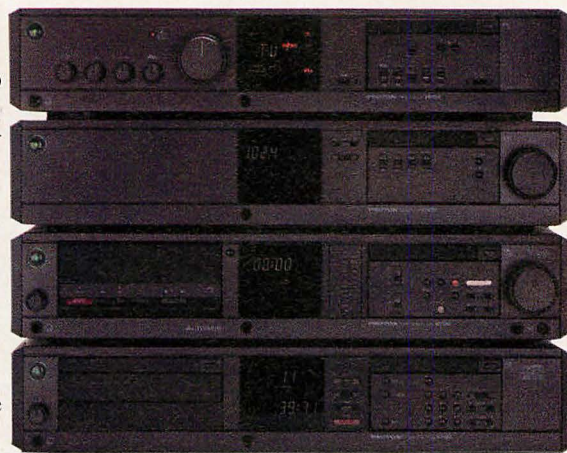
In the matter of special circuits, the 600 Series has one that usually is found only in recording studio equipment, the Apex Aural Exciter. Its job is to add, or restore, some realism to the timbres of instrument and voice. In theory,

the Apex circuitry does this by taking high-frequency signals and generating small amounts of the second and third harmonics on transients (sudden signal changes). The amplifier's front-panel knob controls the amount of the harmonics introduced.

In practice, the Apex circuitry is program-dependent; it requires the presence of certain tones or frequencies in the recorded music for its effect to be audible. At first, I could hear no difference, because I hadn't noticed that only the output to the cassette deck is processed. Even when I rearranged things, I had to go through several CDs before I noticed any change, because so few of the classical records that are my standard fare have a great deal of energy up beyond 3 kHz.

When transients appear in this range, however, the processor does indeed sharpen them, adding a touch of brightness and edge—and perhaps a subtly surreal quality, albeit a pleasant one. That still leaves unanswered the question of whether the "enhancement" constitutes a restoration of something lost or an addition of something that wasn't in the original—which is, by definition, distortion.

This is a big point only because the feature is unique to Proton. In the overall scheme, the Apex circuitry is one detail among many (besides, you can always switch it off). The fact is that the 600 Series represents much original thinking, with technical competence to spare. □



The 600 Series: high-tech and high design.

FACT FINDER

Products:

AM-656
integrated
amplifier
AT-670 tuner
AC-620 CD player
AD-630 cassette
deck

Manufacturer:

Proton Corp.

Address:

5630 Cerritos Ave.
Cypress, CA
90630
(714) 952-6900

Features:

Hidden rear
interconnections;
remote control;
60 wpc

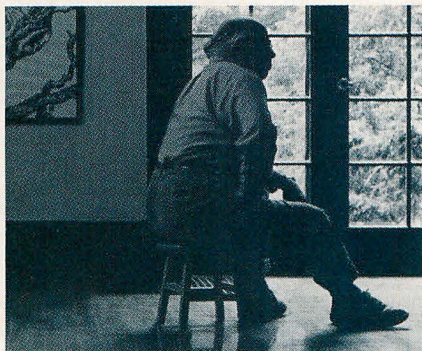
Prices:

AM-656, \$700
AT-670, \$400
AC-620, \$700
AD-630, \$800

"Cambridge SoundWorks May Have The Best Value In The World. A Winner."

David Clark, *Audio Magazine*, Sept. '89

Cambridge SoundWorks has created Ensemble,[™] a speaker system that can provide the sound once reserved for the best speakers under laboratory conditions. It virtually disappears in your room. And because we market it directly, Ensemble costs hundreds less than it would in stores.



Henry Kloss, creator of the dominant speaker models of the '50s (Acoustic Research), '60s (KLH), and '70s (Advent), brings you Ensemble, a genuinely new kind of speaker system for the '90s, available only factory direct from Cambridge SoundWorks.

The best sound comes in four small packages.

Ensemble consists of four speaker units. Two compact low-frequency speakers reproduce the deep bass, while two small satellite units reproduce the rest of the music, making it possible to reproduce just the right amount of energy in each part of the musical range without turning your listening room into a stereo showroom.

Your listening room works with Ensemble, not against it.

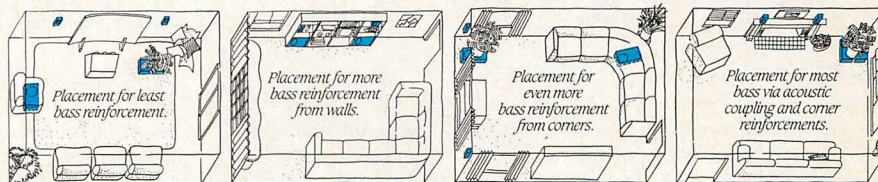
No matter how well a speaker performs, at home the listening room takes over. If you put a conventional speaker where the room can help the low bass, it may hinder the upper ranges, or vice-versa.

Ensemble, on the other hand, *takes advantage* of your room's acoustics. The ear can't tell where bass comes from, which is

What Henry Kloss tells his friends

Every time I came out with a new speaker at AR, KLH, or Advent, my friends would ask me, "Henry, is it worth the extra money for me to trade up?" And every time I would answer, "No, what you've already got is still good enough."

But today, with the introduction of Ensemble, I tell them, "Perhaps now is the time to give your old speakers to the children!"



You can put Ensemble's low-frequency units exactly where they should go for superb bass. You can't do this with conventional speakers because you have to be concerned about the upper frequencies coming from the same enclosures as the low ones.

why Ensemble's bass units can be tucked out of the way—on the floor, atop bookshelves, or under furniture. The satellites can be hung directly on the wall, or placed on windowsills or shelves. No bulky speakers dominate your living space, yet Ensemble reproduces the deep bass that *no* mini speakers can.

Not all the differences are as obvious as our two subwoofers.

Unlike seemingly similar three-piece systems, Ensemble uses premium quality components for maximum power handling, individual crossovers that allow several wiring options and cabinets



Unlike seemingly similar satellite systems which use a single large subwoofer, Ensemble uses two separate, compact bass units. They fit more gracefully into your living environment, and help minimize the effects of the listening room's standing waves.

Try Ensemble risk-free.

Call 1-800-525-4434.†

Our toll-free number connects you to a Cambridge SoundWorks audio expert. He or she will answer all your questions, take your order (you can use Visa, MasterCard or

American Express) and arrange surface shipment via UPS. Your Cambridge SoundWorks audio expert will continue as your personal contact with us. We think you'll like this new way of doing business.

† Audio experts are on duty 9 AM to Midnight, (ET), seven days a week. Fax#: 617-332-9229.

ruggedly constructed for proper acoustical performance. We even gold-plate all connectors to prevent corrosion. An even bigger difference is how we sell it...

Thousands agree: the best showroom is your living room.

We make it possible to audition Ensemble the *right* way—in your own home. In fact, Ensemble is sold *only* by Cambridge SoundWorks directly from the factory. Listen for hours without a salesman hovering nearby. If after 30 days you're not happy, return Ensemble for a full refund. At only \$499*—complete with all hardware and 100' of speaker cable—Ensemble is *the* value on today's speaker market.

For additional information, circle No. 151 on Reader Service Card.

CAMBRIDGE SOUNDWORKS

Suite 120F 154 California St., Newton, MA 02158

- ☐ Send more information and test reports.
 - ☐ Send Ensemble risk-free for 30 days, for \$499*.
 - ☐ Send an Ensemble Gift Certificate for \$499*.
- I'm paying by ☐ Check ☐ MC ☐ Visa ☐ AmEx

Acct. Number _____ Exp. _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone (Area Code) _____ Number _____

FOR IMMEDIATE SERVICE: 1-800-AKA-HIFI.

We ship worldwide, including APO & FPO.

MA residents add 5% sales tax.

*U.S. currency. Does not include customs fees. Plus freight (\$7-\$25). Delivery time usually 2-7 days.

Q&A

From Metal Tape to CD Indexing

By Robert Long

For the first of Audio Review's regular Q&A columns, the following questions were selected from Video Review's ever-expanding file of readers' queries. If you have an audio problem or need expert advice, write to Audio Review's technical editor Robert Long at Audio Review, 902 Broadway, New York, NY 10010. Look for the next Q&A column in the May Audio Review supplement of Video Review.

Q: I keep hearing about weights and clamps that you're supposed to slip over the spindle of a record player. These accessories are supposed to improve the sound by preventing vibrations in the record while it's playing. Are they any good?

—A.H., Mt. Vernon, NY

A: Yes. These accessories won't make an audible improvement on all turntables or with all records. However, such weight and clamp approaches are relatively inexpensive and, in a hi-fi system that can profit from them, these devices probably represent the most cost-effective improvement you can make.

Q: For the best possible results on my recordings, should I be using metal tape in my cassette deck?

—E.S., Jefferson City, MI

A: Not necessarily. Type IV tapes (all regular metal tapes, requiring very high bias) generally have exceptional high-frequency headroom. For that reason, they will record such demanding signals as screaming synthesizers, loud bells or trumpet riffs at very high levels before overload begins to dull or muddy the peaks.

For less demanding signals—including most classical music—the midrange headroom of Type II tapes (chromium dioxides, ferricobalts and some relatively low-bias metal formulations) may actually net you a greater overall dynamic range.

Since its midrange levels are much louder than the loudest high frequencies, this tamer music can rarely use all the extra high-frequency capability of the Type IV tapes, which tend to have a somewhat higher residual noise than the best Type II tape formulations.

Noise reduction, particularly if you use dbx or Dolby C, can render the noise (or hiss, because it's the high-frequency noise that sounds loudest) entirely inaudible and, therefore, unimportant. With that in mind, don't overlook the Type I (ferric or "standard" or "normal") tapes. Though their intrinsic noise level is higher than that of the other two types, the best Type I tapes generally have extremely low distortion, and they are priced significantly below the best Type II (let alone Type IV) tapes.

Q: I hear different opinions about how speakers should be chosen for the rear channels of a surround system. Some people insist that the rear speakers should be identical to the front ones. But most of what I read on the subject seems to assume that the rear ones can be inexpensive minis. Which approach is correct?

—R.M., Tucson, AZ

A: Both, in a sense. The signals that go to the rear channels—whether you're synthesizing a surround effect from regular stereo LPs or compact discs, or are seeking Dolby Surround theater sound from video soundtracks—are lower in level and have fewer high frequencies than the signals that feed your main loudspeakers. So your rear speakers don't need either the power-handling capability or the high-frequency response of the front ones.

On the other hand, the circuits that create these differences assume that the surround signals will be treated equally by the loudspeakers to maintain the correct relationships between front and rear sound. If your

speakers are significantly different, they may not treat the signals equally. A really bad match can make the rear sounds detach themselves from the overall effect, so that you become aware of their origin and lose the illusion of surround sound that was the purpose of the system in the first place.

Generally speaking, however, if both speaker sets appeal to you for the same reasons, they probably will be similar enough to work together successfully. So let your ears make the choice, and forget about the theory.

Q: What does "index" mean in a CD player? Is it the same thing as the track number on the CD?

—G.M., Spokane, WA

A: Indexing within tracks was one of the ideas that made compact discs sound so dandy before they ever came on the market. According to PolyGram (and its parent company, Philips, which was a co-inventor—with Sony—of the compact disc format), each individual song or composition was to get a track number. For longer compositions, such as symphonies, the movements or other constituent parts were to get index numbers. You could play the whole piece by choosing its track number, or you could play the parts by choosing their index numbers.

Unfortunately, PolyGram's own producers didn't observe these guidelines. Instead, PolyGram's mastering engineers followed vinyl LP practice in giving each part a separate track (or band) number, and it was only a few of the independent companies (such as Denon) that scrupulously honored the guidelines. With so few indexed compact discs being made, the CD player manufacturers quickly abandoned the electronics necessary to cue to index numbers, and the whole scheme atrophied to the old vinyl LP track-only standard, with very few exceptions. □

Video Review's Audio Review. President: Richard Ekstrat. Publisher: Jeffrey Zink. Editorial Director: James B. Meigs. Executive Editor: John R. Quain. Consulting Editor: Stephen A. Booth. Technical Editors: Frank Barr and Robert Long. Managing Editor: Douglas Brod. Copy Editor: Janice Ellinghausen. Art Director: Robb Allen. Production and Systems Manager: Sean Steinbach. Advertising Director: Michele Krause. Account Manager: Russell Brody. 902 Broadway, New York, NY 10010, (212) 477-2200. Western Sales Manager: Steve Thompson, 5900 Wilshire Blvd., Los Angeles, CA 90036, (213) 933-3984. Marketing Director: Mark Papia. Promotion & Publicity Director: Margaret H. Wagner. Circulation Director: John A. Morthanos. **Viare Publishing Corp.** President: Richard Ekstrat. Vice President, Finance: Harvey Lerner. **Audio Review** is published quarterly and is a supplement to **Video Review**. For new subscriptions or address changes, call toll-free (800) 525-0643 [(303) 447-9330 in AK, CO, HI and Canada]. **Audio Review** cannot assume responsibility for unsolicited manuscripts and materials.



The Definition of Excellence. In Sight and Sound.

Introducing Proton's new big screen 31" monitor/receiver with Aphex Aural Exciter.®

Proton has always set the industry standard for breathtaking video performance. And our big new VT-331, 31" picture follows in that tradition. But this time, the picture isn't all we've expanded.

By incorporating the Aphex Aural Exciter circuitry, we've achieved a new level of audio clarity and transparency. So harmonics are restored, highs more natural, and vocals more vivid. And, at the touch of a button, our Expander provides vastly superior stereo imaging.

With our SD-1000 Enhanced Surround Decoder, your enjoyment will be even greater. This Aphex innovation starts where Dolby Surround® leaves off, creating an expanded listening area that wraps you in pure listening pleasure.

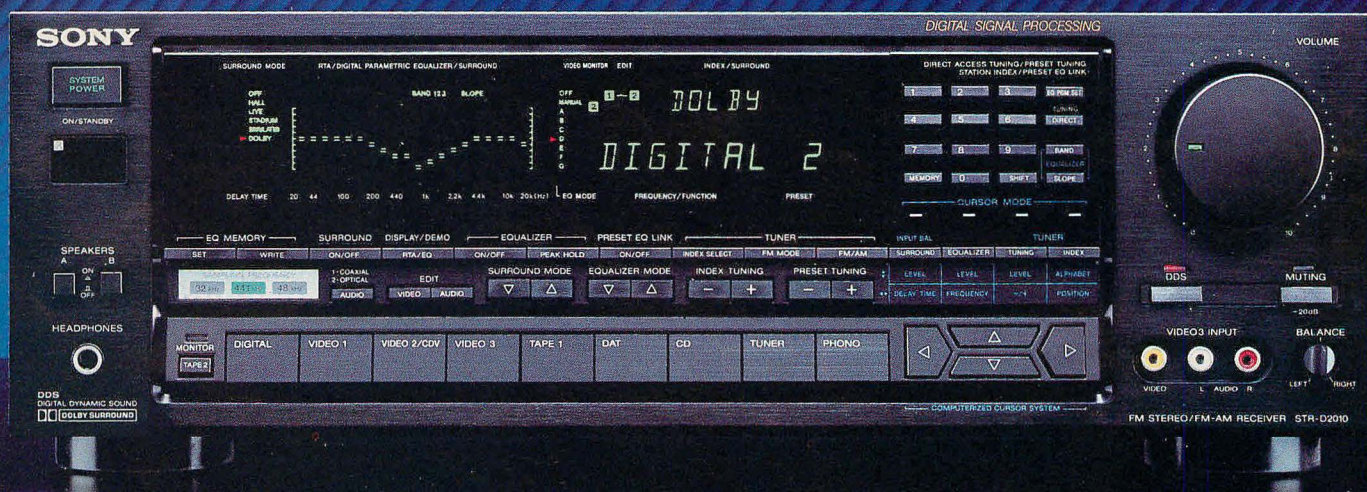
Unmatched by many professional systems, the SD-1000 offers dynamic surround sound from any stereo source, including Dolby Surround programs.

We took the industry's best and brightest picture. And added the most advanced sound. Proton. The new definition of excellence.

For a free brochure and the Proton retailer nearest you, call (800) 772-0172. In California, (800) 428-1006. Or write to 5630 Cerritos Ave., Cypress, CA 90630.

PROTON®
CLEARLY THE BEST

Now that the digital Compact Disc is a musical triumph, Sony presents the encore.



Introducing the world's first Digital Signal Processing Receiver.

Sony has news for the millions of music lovers who hailed our invention of the Compact Disc. That was merely our first act in digital audio. Now comes the world premiere of Act II: Sony AM/FM Stereo Receivers with DSP.

DSP stands for Digital Signal Processing, a Sony revolution that gives you note-by-note control over every aspect of your music. Yet with all this control, DSP actually maintains the Compact Disc's sound quality throughout your high fidelity system. This is technology no analog component can equal, resulting in sonic purity no analog component can match.

On Sony's STR-D2010 Receiver, DSP replaces conventional tone controls with the pinpoint precision of a digital parametric equalizer. We've equipped our Dolby® Surround circuitry with digital delay and digital noise reduction for eye-opening playback of movie soundtracks. And DSP places your music into a choice of Hall, Stadium and Live soundfields. Direct digital inputs for your Compact Disc player, digital dynamic suppression, and 130 watts per channel (front) plus 15 watts per channel (rear) combine to reserve a place in hi-fi history for the D2010*.

To audition the STR-D2010 with DSP and the entire line of Sony Receivers, visit your Sony high fidelity dealer. And be prepared to applaud.

SONY
THE LEADER IN DIGITAL AUDIO™

© Copyright 1989 Sony Corporation of America. All Rights Reserved. Sony and The Leader in Digital Audio are trademarks of Sony. Dolby is a trademark of Dolby Laboratories Licensing Corp.*For those who read footnotes, the D2010 also has audio/video switching, programmable remote control, Sony's low-noise Direct Comparator FM tuning, discrete output transistors and front power output of 130 watts per ch., cont. RMS, both ch. driven into 8 ohms, 20-20,000 Hz, 0.008% THD; rear power output of 15 watts per ch., cont. RMS, both ch. driven into 8 ohms, 20-20,000 Hz, 0.08% THD.

For additional information, circle No. 51 on Reader Service Card.



Meyer, Campion on Honor's battlefield.

FIELD OF HONOR ★★★

Cris Campion, Pascale Rocard, Eric Wapler, Frederick Meyer, Marcelle Desalles. Directed by Jena-Pierre Denis. 1987. Rated PG. (Orion cassette, 87 min., Hi-Fi mono, in French with English subtitles, \$79.98; Orion/Image CLV disc, \$39.95)

BY ANDREW SARRIS

A French village on the eve of the disastrous Franco-Prussian War in 1869.

It's a period in which it's possible for rich parents to purchase draft deferments for their sons by securing the "lucky" numbers of poor peasant youths from lotteries drawn for that purpose. Once the war breaks out, this custom becomes a life-and-death matter of shameful dimensions.

We follow our "unlucky" peasant hero through his adventures and misadventures, but, as the movie drifts along from one character to another, several compelling themes are brushed aside rather than developed. In one memorable moment, for example, a peasant woman speaking of both the then-current ruler, Louis Napoleon, and the original Napoleon, says that all the two emperors had ever done for the mothers of France was to kill their sons. Gradually, however, the entire movie dissolves into a placid meditation on French rural life in the past century. In an unending sequence of rural pastel-colored canvases, the various characters dissolve in the mists of memory. The mood is more fatalistic than angry as the evils of war take their toll of human life and social decency.

Director Denis keeps a contemplative camera distance from his characters so that he may set them against the incongruously enchanting French countryside in constant motion. Hence, the video-

cassette version of the movie can be enjoyed at least partly as a ravishing art exhibit. Along the way, one observes the fierce, mystical loyalty of the peasant hero's sweetheart, the guilt and shame of the sympathetically treated upper-class "draft dodger" who goes off to war to find his "double" and atone for his own class selfishness.

There is an interesting political subtext applicable to our time in the unwillingness of the jingoistic villagers to believe that the hated Prussians could ever have defeated France without the help of French traitors in their midst. A vigilante group of ultra-patriots precipitates the final tragedy.

This is a kind, gentle and thoughtful movie with a clear-eyed and fair-minded attitude toward its painful subject. In the end there is no single hero or heroine, and no hissable villains. There is only the spiritual survival of a people amid the grotesque horrors of history. The cultivated videocassette viewer should appreciate this very muted objet d'art. The aesthetic viewpoint of the movie is so much stronger than the dramatic that the most pathetic figure in the picture's crisscrossing odyssey, a little orphan inheriting one surrogate father after another, is memorable mainly for his mop of flaming red hair.

SLEEPER OF THE MONTH

A CHORUS OF DISAPPROVAL ★★★

Jeremy Irons, Anthony Hopkins, Jenny Seagrove, Prunella Scales. Directed by Michael Winner. (South Gate cassette, 99 min., Hi-Fi mono, \$89.95)

BY ROBERT DIMATTEO

One of the most neglected movies of 1989, this comedy by English playwright Alan Ayckbourn is a portrait of role-playing among a group of provincial, amateur-theater types. While ruder, riskier British pictures, such as *High Hopes* and *Distant Voices, Still Lives*, have been getting the attention, this movie's quiet charms and saucy, tickling humor have gone largely unnoticed. Hopefully, its video release can help to correct the oversight.

Irons plays Guy Jones, a seemingly shy widower who is transferred by an electronics company to the beautiful town of Scarborough on England's north-eastern coast. There he auditions for a local theatrical production of *The Beggar's Opera*. Starting with a one-line part, he soon inherits larger and larger roles, while also inheriting the affections of two women in the cast—a mar-

ried swinger (Seagrove) and the director's mousy wife (Scales, of *Fawlty Towers*). Before we know it, Guy has become Macheath both onstage and off.

Irons handles the transformation with sneaky aplomb. In *Dead Ringers*, this actor impressed a lot of people by playing two very different brothers. Here he plays one man with a dual nature. In a sense, it's as if the prim and rakish brothers in *Ringers* have been combined into one character.

As good as Irons is, it's Hopkins, as the curmudgeonly theater director, who steals the movie. Hopkins came to the role after a triumphant season doing the classics in London, and he's in top shape, the way an athlete is after intense training. Stoop-shouldered, his eyes in a perpetual squint (as if he finds the world too disagreeable to fully take in), he makes a droll dyspeptic, but with a tender side. Note, for example, the way he gently places his head against a person's chest when he's upset about something—somehow reminiscent of the way Harpo Marx would lift his leg, flinging it into someone's arms.

Movie buffs will enjoy a paradox connected with this picture. Its director,



Irons, Scales: dual duels.

Winner, got off to a good start making '60s mod comedies (*The Jokers*) before turning out some real turkeys (*Won Ton Ton, The Dog Who Saved Hollywood*, *Appointment with Death*). So it's nice to see that he can still pull off a successful movie. If *A Chorus of Disapproval* is any indication, the name Winner on a movie need no longer signify a sure loser.

Robert DiMatteo is a movie and TV critic for United Features Syndicate.

UNCLE BUCK ★★

John Candy, Amy Madigan, Jean Kelly.
Directed by John Hughes. 1989. Rated
PG. (MCA cassette, 110 min., Hi-Fi
stereo, DS, \$89.95; CLV disc, \$34.98) □

BY DOUG BROD

Like him or not, writer-producer-director Hughes is one of the few true auteurs making movies in Hollywood today; all of the comedies he's created have been indelibly stamped with his somewhat jaundiced view of middle-class life. Hughes' suburbia is a microcosm for a greater world, peopled with mostly indifferent, sometimes neglectful, parents and

profound, though misunderstood, high schoolers. To his credit, he does have an unusually good sense of trendy teenhood, one that has been often imitated and which he himself never fails to duplicate from movie to movie.

Take *Uncle Buck*, for instance. In this domestic comedy, which is Hughes' most conventional movie to date, clichés are relied upon instead of reinvented. The very likable Candy stars as the irresponsible yet irrepressible title relative, who (shades of *Mr. Mom*) volunteers to move in temporarily and babysit his brother's kids when a family emergency arises. In addition to dealing with his own gambling

and woman troubles, Candy now finds himself contending with two wiseacre tykes and a rebellious teen beauty. The adolescent is a particularly tough nut to crack, and Candy devotes much of his energies to keeping this confused girl's virtue intact—at least until her folks come home.

Some of *Uncle Buck* is cute, some of it is very funny. Candy is becoming less of a one-note presence with each new movie he makes, and his verbal exchanges with his younger charges are jewels. However, there is one element to Hughes' humor that is—perhaps as a nod to classic comic tradition—needlessly cruel. Buck, it seems, rules his roost with an iron fist, using the threat of physical violence to control the kids—and expects to come out the hero for it. This disturbing subtext comes to the fore when Buck reveals to his teenage ward that he has her two-timing boyfriend tied and taped up in the trunk of his car—and then, after releasing the youth, proceeds to drive golf balls at his head. The questionable morality as well as the legality of Buck's actions brings to mind another overweight Chicago suburbanite who abducted young boys: John Wayne Gacy.

I may be reading into this movie a lot more than its makers intended, but I remembered these debits long after I forgot the jokes. By the way, because of the movie's resemblance to innumerable current TV sitcoms, the video medium suits *Uncle Buck* just fine.

RENTAL MOVIES ON THE BLINK?

Not Anymore!

Sale!
\$49⁹⁵

(plus \$4 handling)
Made in the
U.S.A.



BLACK BOX II™

COMPLETELY DEACTIVATES
MACROVISION ANTI-COPY
PROTECTIONS—the only way to
POSITIVELY cure the Macrovision
blink and other notorious viewing
distortions, including jitter, color
shift, flashing, mysterious glows,
white lines and lost captions.

**Precision
analog circuit—**
totally effective, even
on the latest movies.

LEGAL NOTICE

The Black Box II™ must not be used to make copies of anti-copy coded information carriers, except as may be allowed under copyright law.

Fully automatic—even switches
itself on/off by sensing video.
Hook to monitor or between VCRs.

**60 day unconditional money
back guarantee, 3 year warranty.**

CALL FREE. ORDER—
or ask for free brochure
1-800-274-9979
or 503-295-2402 (outside U.S.A.)
VISA • M/C • COD

AVENGER VIDEO

333 South State Street • Suite 101 • Lake Oswego, Oregon 97034

BETWEEN TWO WOMEN ★★★

Farrah Fawcett, Colleen Dewhurst.

Directed by Jon Avnet. 1986. Not rated.
(Warner cassette, 95 min., Hi-Fi mono,
\$79.95)

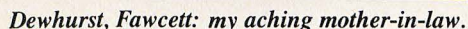
BY JOANNA LANGFIELD

If it feels especially comfortable to watch this while curled up on the living room couch, it should. *Between Two Women* was originally a TV movie—and one of the best of its kind, too. Not only is there an all-star cast, but also quality production values and an Emmy-winning

ABOUT THESE REVIEWS

To parallel the viewing environment of most home viewers, VR critics normally review programs in their homes. Unless otherwise indicated: All tapes are SP; all LV discs are EP. All programs are in color unless marked B&W. □ indicates closed captions for the hearing-impaired; DS indicates Dolby Surround sound.

★ ★ ★ ★ OUTSTANDING
★ ★ ★ GOOD
★ ★ AVERAGE
★ BELOW AVERAGE



Jim Farber is a New York Daily News critic and columnist.

Luckily, there is one element which makes *Paperhouse* more than just an uppity version of *Nightmare on Elm Street*: its visuals. Anna's dreams appear like a surreal refiguring of an Andrew Wyeth painting. The movie's art direction and cinematography give her dream world all the charged symbolism and naive depth of a child's drawing. If only the characters occupying that world were something other than paper thin.

For additional information, circle No. 39 on Reader Service Card

ATTENTION PRE-RECORDED TAPE VIEWERS

COPYGUARD PROBLEMS ?

\$129.95

the CORRECTOR

FEATURES

- * SuperLock circuitry
- Effective on all forms of copy-protection currently in use
- Completely automatic - nothing to adjust
- Modern IC Design
- Amplifies video signal
- All metal enclosure - not plastic

* SuperLock

Our new technology which can lock to the oldest and noisiest of rental tapes. This innovative circuit will remain locked to the video signal even when the H & V sync are gone. No other product can claim that!

TWO SOLUTIONS

ORDER TOLL FREE
1-800-237-7644

ALL OTHER CALLS (301) 437-8382

the CORRECTOR II
IS NOW
UPGRADABLE

Visa Mastercard COD Check
add \$9 for shipping & handling in the
continuous U.S. - \$15 elsewhere
★ 14-Day money back guarantee
★ 1-year parts & labor warranty

WARNING :

STI does not condone piracy !
These devices are sold only to "clean-up" the
video signal and correct the playback problems
associated with copy-protected tapes. Duplication
of copyrighted material may be in violation of certain
Federal and State laws.

\$219.95

the CORRECTOR II

FEATURES

- All of the features to the left *plus* :
- The only unit on the market that truly restores the VBI to the original NTSC Standards - We've tested them all !
- Video Boost Control to add sharpness
- Bypass/Power switch and LED
- Effective on all forms of copy-protection Past, Present, & Future

Search Technology, INC
P. O. Box 91
Pasadena, MD. 21122
(Member of the Maryland
Chamber of Commerce)

For additional information, circle No. 92 on Reader Service Card.

Check us out!!!

For the latest reviews by the nation's foremost video critics and reviewers, turn to VIDEO REVIEW every month.

Leonard Maltin, Jeffrey Lyons, Molly Haskell, Roy Hemming, Clive Barnes and over 50 other top reviewers cover the newest video releases—including the hottest movies, sleepers, imports, classics, music videos, children's videos and more!

PLUS, you'll find hands-on, unbiased product reviews and lab tests to provide you with the information you need when

purchasing new equipment. Make smart purchasing decisions—no matter what you're looking for! From IDTV Monitors to the latest VCRs, camcorders and more, VIDEO REVIEW delivers the information you need!

DON'T DELAY—LOOK FOR VIDEO REVIEW TODAY IN YOUR FAVORITE VIDEO STORE OR NEWSSTAND!

RETAILERS: Call 1-800-451-7098 for information on how you can sell VIDEO REVIEW in your store!

THE #1 MAGAZINE FOR ALL VIDEO LOVERS!

Video Review

**ON SALE
TODAY!**

Subscribe to Video Review and save over \$15 OFF the cover price
—call 1-800-525-0643 and order a one year, 12 issues subscription today!

VINTAGE TV

THE "I LOVE LUCY" COLLECTION, VOLS. 1-4 ★★★★★

Lucille Ball, Desi Arnaz, Vivian Vance, William Frawley. Directed by William Asher, Marc Daniels and James V. Kern. B&W. 1989 compilation.

(CBS/Fox cassettes, 51 min. each, Hi-Fi mono, \$14.98 each)

BY ROY HEMMING

With some episode of Lucy's various TV series being telecast on some station in virtually every part of the country each and every week of the year, why would anyone want to go out and buy videocassette copies of what they can watch for free? That's what I wondered before I viewed these first four releases (two complete episodes per tape) in CBS/Fox's "I Love Lucy" Collection. The answers came quickly.

First of all, of course, there's the advantage of being able to choose which episodes you want to watch when you need a Lucy "laff fix" to get you out of a bad day's doldrums (and Lucy is always perfect for that!). CBS/Fox has chosen exceptionally well for these first four volumes—with eight episodes from the 1950s that easily qualify as priceless. Then, too, the prints are pristine and they're presented without commercial interruptions. Last, but certainly not least, there's the low list price.

You can also have lots of fun (as I did) freezing the action here and there, and repeating sequences that go by so fast that you're not sure what you really saw. I've always suspected, for example, that Lucy used a double in her famous grape-vat melee in "Lucy's Italian Movie," but a close, freeze-frame examination has convinced me that it's Lucy herself in that vat all the way. On the other hand, in "L.A. at Last," freeze-framing and slow advance reveals that a Brown Derby waiter starts spilling his tray on guest William Holden a few seconds before Lucy (per the script) accidentally trips him.

The episodes included are: *Vol. 1*—"Lucy Does a TV Commercial" (1952) and "Lucy's Italian Movie" (1956); *Vol. 2*—"Job Switching" (1952) and "Fashion Show" (1955); *Vol. 3*—"L.A. at Last" (1955) and "Lucy and Harpo Marx" (1955); *Vol. 4*—"Lucy Is Enceinte" (1952) and "Lucy Goes to the Hospital" (1953).

I came away from watching these four volumes more convinced than ever that Lucy has to be near the top of the short list of the funniest entertainers of the century. And that's reason enough for CBS/Fox to keep this collection going, whatever the TV availability may be.

CLASSICS

SHOW BOAT ★★★★★

Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan, Charles Winninger, Hattie McDaniel. Directed by James Whale. 1936. B&W. (Criterion Collection CLV disc, 110 min. plus untimed supplementary material, digital mono, \$49.95; three CAV discs, 110 min. plus untimed supplementary material, digital mono, \$124.95)

BY ROY HEMMING

At last! This undisputed movie-musical classic has finally been released in a video edition—transferred from a top-quality B&W print and with superb supplement-



Dunne, Jones: still rollin' along.

tary features that make the long wait worth our patience.

This 1936 movie version of Jerome Kern and Oscar Hammerstein II's much-honored, much-revered and much-revived 1927 Broadway stage hit was long out of circulation. MGM bought all screen rights in 1938 from a financially hard-pressed Universal (which had produced it) and withdrew the 1936 version pending its own Technicolor remake (first planned for the early '40s with Jeanette MacDonald and Nelson Eddy, and finally made in 1951 with Kathryn Grayson and Howard Keel). Despite a general critical consensus that the more elaborately produced and undeniably colorful 1951 version was inferior to the better-cast and better-directed 1936 version, the latter remained mostly unseen except in badly worn and faded prints until 1983, when various changes in MGM's corporate ownership happily (for classic musical buffs) changed that.

Why so much longer for the transfer to video? Part of the reason was the poor reception for the video releases of a number of other early B&W movies in relation to their color remakes—until the controversy over colorization reawakened an interest in B&W originals, aided (somewhat ironically for Ted Turner) by the nationwide success of Turner's TNT

cable network, which unexpectedly made B&W oldies chic again. But then a further delay resulted from Criterion's shrewd decision, once it secured videodisc rights, to entrust the accompanying analog-track commentary and supplementary features to the nation's unrivaled *Show Boat* historian, Miles Kreuger, founder and head of the Institute of the American Musical (and an occasional *VR* reviewer). The exceptionally knowledgeable and meticulous Kreuger is also known for his slow work habits.

But it's all finally here, and what a package it turns out to be. I could fill paragraph after paragraph extolling the individual qualities of Robeson, Morgan, Dunne, Winninger, Jones and the rest of the near-perfect cast, or Whale's tight, atmospheric direction, or the way the remarkable Kern-Hammerstein score is integrated into Edna Ferber's bittersweet story of a turn-of-the-century showboat family. But then I'd have no space left to extol Kreuger's extraordinary commentary on both the CLV and CAV editions. His "audio essay" is a feature-length book in itself—as thorough and fascinating a combination of theatrical history and critical study of a specific work as I've yet encountered in video. I have probably seen this 1936 and other versions of *Show Boat* more than two dozen times, but Kreuger's alternately scholarly and gossipy commentary continually made me aware of all sorts of new things in the movie itself (and in its depiction of American life of its period) that I had completely missed before.

The much more expensive CAV disc set (three discs in contrast to the CLV's single disc) offers even more—including, of course, the full-feature technical capabilities of the CAV format. Among the supplementary video features that take up all of sides five and six, musical buffs will especially cherish the rarely seen excerpts from what survives of Universal's 1929 part-talkie version of *Show Boat* and filmed snippets from Ziegfeld's 1932 Broadway stage revival, made available

to Criterion by Kreuger's aforementioned Institute. There are also more than 300 stills (mostly from Kreuger's own collection) tracing *Show Boat*'s stage and screen history, plus audio-track excerpts from several '40s radio condensations of *Show Boat* with Orson Welles, author Ferber and others.

This is the sort of release that really showcases the advantages of laser discs as home library "keepers." While the CAV edition will appeal mostly to dedicated buffs, scholars and movie-musical completists, the CLV edition will delight average viewers for the quality of the movie transfer itself, and also provide them with many extra hours of enjoyment and enlightenment from the audio essay.

WEST SIDE STORY ★★★★★

Natalie Wood, Richard Beymer, Rita Moreno, George Chakiris. Directed by Robert Wise and Jerome Robbins. 1961. (Three Criterion Collection CAV discs, 150 min. plus untimed supplementary material, digital stereo, DS, \$124.95)

BY DAVID HAJDU AND ROY HEMMING

Thirty years after it began production, *West Side Story* remains an enduringly topical, popular and artistically unique piece of American pop culture. Urban aftercomers of its Jets and Sharks stalk the evening news; its music and dances have become modern-day hits through recent CD releases and the stage smash *Jerome Robbins' Broadway*; and time has served to cement *West Side Story*'s stature not only as one of the most ambitious musicals in movie history, but also as the one that gave the modern musical its thinking head.

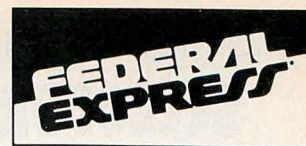
Now, in the videodisc field's answer to exaltation, this landmark movie musical has been given the "Criterion treatment." The movie has been reissued in the CAV (full-feature) disc format, with digital sound. The original widescreen picture is retained through letterboxing, and additional interactive material is in-

Oscar-winner Moreno and Robbins' dancers: "an unprecedented chance to marvel."





24 HR



GUARANTEED^{*} DELIVERY

**We're #1
in Customer
Satisfaction!!**

**For Honest,
Fast & Friendly
Service...
Call Toll Free:**

800

VIDEO - US (800-843-3687)

• WORLDWIDE SUPPLIER TO SCHOOLS & INDUSTRY •

MAGNAVOX

Canon JVC PIONEER SONY RCA

TOSHIBA Panasonic Industrial Technics NEC

MINOLTA NADY OLYMPUS PRO-TECH

VIDEONICS Directed RICOH



Hottest FAX Prices in the Country!

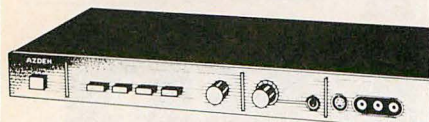
Canon TOSHIBA MURATA
RICOH Panasonic *Dealer
Inquiries Invited*

*** Or We Pay the Freight!**

(On All Merchandise In Stock Ordered Before 11AM P.T. • Subject to Approved Payment and Method of Freight)

THE VIDEO DEPOT LTD. • 1500 N. STATE ST., BELLINGHAM, WA 98225

AUDIO/VIDEO SELECTOR



MODEL AVS-20

The new Azden AVS-20 allows you to link all your video components (VCRs, TV, Video Disc Player, Camcorder) through a single component.

By pressing one button you can dub from any one of these sources, and at the same time you can watch a program from any of the components. It also has mic mixing so you can add narration to your dubbed tape.

Compatible with all formats (it has separate jacks for S-VHS), the AVS-20 has 4 audio/video line inputs, 1a/v line output, and 1 monitor output. One set of input jacks is located on the front panel for convenience in recording or viewing directly from your camcorder.

Suggested retail price is \$139.95.
(Also available without mic mixing as AVS-10 at a suggested retail of \$119.95.)

AZDEN
CORPORATION

147 New Hyde Park Rd., Franklin Square, NY 11010
(516) 328-7500

For additional information, circle No. 82 on Reader Service Card.

DIGITAL VIDEO STABILIZER ELIMINATES ALL VIDEO COPYGUARDS



While watching rental movies, you will notice annoying periodic color darkening, color shift, unwanted lines, flashing or jagged edges. This is caused by the copy protection jamming signals embedded in the video tape, such as Macrovision copy protection. The DIGITAL VIDEO STABILIZER: RXII completely eliminates all copy protections and jamming signals and brings you crystal clear pictures.

WARNING

The Digital Video Stabilizer: RXII is intended for private home use only. It is not intended to copy rental movies or copyrighted video tapes that may constitute copyright infringement.

FEATURES

- The best and the most exciting Video Stabilizer in the market
- Easy to use and a snap to install
- State-of-the-art micro-chip technology
- 100% automatic - no need for any troublesome adjustments
- Works on all types of VCRs, TVs, and Monitors
- Light weight (8 ounces) and Compact (1x3.5x5")
- Beautiful deluxe gift box
- Uses a standard 9 Volt battery which will last 1-2 years.
- Similar units sold elsewhere for \$99 or more!
- UNCONDITIONAL 30 DAYS MONEY BACK GUARANTEE
- 1 YEAR WARRANTY
- FAST UPS DELIVERY

Air Shipping available

To Order: 1-800-445-9285 or 516-568-9850

\$49.95 ea. + \$4 for p&h

Visa, M/C, COD M-F: 9-6 (battery not included)

SCO Electronics Inc.

Dept. CAB 581 W. Merrick Rd., Valley Stream, NY 11580

For additional information, circle No. 71 on Reader Service Card.

cluded under the subtitle "The *West Side Story* Story."

The CAV format, which permits jitter-free slow-motion and freeze-frame, among other special features, allows dance enthusiasts an unprecedented chance to marvel at Jerome Robbins' much-praised choreography. With the benefit of slo-mo and freeze-frame, a second viewing of one of the big, fast dances—especially "Dance at the Gym"—reveals how Robbins subtly evoked each character's identity with distinctive individual movements.

For the Leonard Bernstein-Stephen Sondheim score, the digital sound of this edition seems, to our ears, to be only a modest improvement over the previous tape and laser videodisc versions of *West Side Story*. We were hoping to find "America" rich in the range of instrumental colors evident in Bernstein's own recent rerecording of this score. Instead, we found a clear, unfiltered track that sounds as good but no better than anyone should expect from a 1961 movie.

The most dramatic improvement in this pressing is its letterboxing, which restores the movie's original widescreen image. In previous releases, awkward cropping and mechanical panning gave *West Side Story* a ragged, unpolished quality on video. To some, this might seem to fit the movie's rough-and-tumble setting and subject matter, but it really worked against this dance musical's carefully designed and essential theatricality. The elegance and formality of cinematographer Daniel Fapp's compositions complement the movie's stylized staging, and the pan-and-scan process butchered these compositions like a shiv.

As for supplementary material, this presentation offers more of note than some other recent Criterion releases. There are nine or 10 chapters, depending on whether or not you count a reprise of storyboards as the final chapter. Some of the extras, such as the memos on production design and location-scouting photos, will be fascinating only to movie-musical fanatics like us. But at least one chapter will fascinate and entertain most movie buffs and collectors: transcriptions of the original casting notes, including capsule critiques by co-director Wise and his aides of dozens of actors and actresses considered for the leading roles. Some of the prospects, such as Warren Beatty and Burt Reynolds, are intriguing; some, like Bobby Darin and Ricky Nelson, are downright funny; and a few like Bert Convy and Ken Berry, are almost frightening.

Roy Hemming and David Hajdu's *The Great Singers of Classic American Pop* is scheduled for publication in the fall of 1990 by Newmarket Press.

OUR HOSPITALITY ★★★

Buster Keaton, Natalie Talmadge.

Directed by Keaton and Jack Blystone.

1923. B&W. (HBO cassette, 75 min.,

Hi-Fi mono, \$39.99)

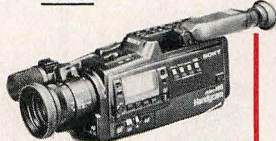
BY WILLIAM K. EVERSON

The first of Keaton's features as a director/star for Metro, *Our Hospitality* has always been one of his most satisfying and possibly least-appreciated comedies. A genial satire of Kentucky feuds, it is a superb demonstration of Keaton's talents as both a comic and a filmmaker. As if wanting to explore the new possibilities of full-length movies, it is deceptively leisurely: a powerful prologue; an opening act in which Keaton displays his love for both the past and for inanimate machines (via an affectionately reconstructed railroad trip across country in pre-Civil War days); a middle act in which the plot is further established and the comic pace picks up; then a magnificent and prolonged climax in which Keaton's ability to mix gags of spectacle, intimacy and acrobatics (welding studio-constructed mechanics with location work) is beautifully displayed in two reels of steadily building gags played out against backgrounds of a mountain, raging torrent and waterfall.

The visual quality of this new video edition is superb. Yet, oddly enough, the transfer misses on several counts. Keaton liked to employ the whole frame and, in comic situations, to show his body in relation to its immediate milieu, resulting in many medium and long shots. Even on a large theater screen, key action was sometimes dangerously close to the top or side of the screen and that problem is accentuated on video. Also, even the most spectacular of Keaton's sight gags often had its real payoff in a grimace or other facial nuance. For example, the funniest moment for me in *Our Hospitality* is the two-second change of facial expression when Keaton realizes that an apparent victory is about to become a disaster, possibly a fatal one. That nuance (in a medium shot) is virtually lost on the average-size TV screen.

But these are all small and probably inevitable shortcomings. Those who already know the movie will fill in those gaps mentally. Those experiencing it for the first time will find so much to delight them that such points should become unimportant. This is not the funniest Keaton comedy nor the most brilliant, but it's certainly a very good one—and as modern and updated as if it were made yesterday.

William K. Everson is the author of the books *The Art of W.C. Fields* and *The Films of Laurel and Hardy, among others*.

CONSUMERS DISCOUNT WAREHOUSE**BUY DIRECTLY FROM THE WAREHOUSE AND SAVE!!**IN NEW YORK STATE 212-581-9056
OPEN 7 DAYS TO SERVE YOU BETTER**1-800-882-4460****SONY 8mm**CCD-V99
Hi Band 8**\$1348**

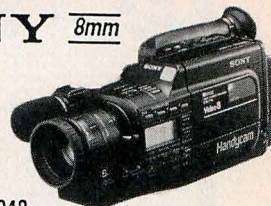
CCD-V9.....\$928

CCD-F50...CALL

SP-7.....CALL

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**SONY 8mm**World's Lightest Fully Automatic
CCD-TR5**NEW!**Weighs only 1lb.
& 12 oz
6 X Zoom
1/4000 Shutter
Speed.**CALL**All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**SONY 8mm**

CCD-F70

\$868

CCD-V11.....\$948

CCD-F45.....\$728

CCD-V220..CALL

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**Panasonic****VHS**

PV-520

8:1 Zoom
3 Lux Low Light**\$728**

PV-425....\$868

PV-460....\$1088

PV-350....\$1088

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**Panasonic****VHS**

PV-530

Digital Effects

\$1048

PV-570.....CALL

PV-575.....CALL

PV-550.....CALL

PV-430.....\$948

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**Panasonic VHS****NEW AG-180**Industrial Model **FREE CASE****\$1088**

PV-440.....\$1088

PV-445.....\$1188

PV-S150.....\$888

New PV-S160...\$1228

AG-170.....\$888

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.CONSUMERS
DISCOUNT WAREHOUSE
STANDS FOR SERVICE, QUALITY
AND LOW PRICES! WE OFFER THE
ABSOLUTE BEST IN OVER 100
NAME BRAND QUALITY
CAMCORDERS.**FREE** **Extended Warranty
Service Contract!**
w/Every Camcorder Purchased After November 10, 1989
This Offer Ends March 31, 1990**CHINON**

CVT-73

8:1 Zoom
Digital Effects
Professional Optics
Built-in Character Generator**CALL****RATED
#1
by consumers**

CVT-63.....CALL

CVT-80 Stabilizer..CALL

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**Canon 8mm**

A-1 Hi-Band 8mm

H-660 Hi-Band 8mm

NEW - In Stock

E640.....NEW

E-808.....LOW

E-440.....PRICE

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**RICOH 8mm**

R-680

Pocket Cam

4 Lux
1/4000 Shutter Speed
Digital Superimposing
w/Scrolling
Picture and Sound Fade
Weighs 1lb, 12oz.**CALL**All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**KYOCERA**

KD-530 Pocket Cam.

4 Lux
1/4000 Shutter Speed
Digital Superimposing
w/Scrolling
Picture and Sound Fade
Weighs 1lb, 12oz.**CALL**All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.World's Lightest
Fully Automatic**Tokina**

2.5 - 5X ZOOM LENS

Multi-coated
Includes lens-holder
and carry case**\$488****Tokina**

Autofocus Conversion

LENS SET

One .7X Wide Lens

One 1.4X Telephoto Lens

\$288**JVC****VHS-COMPACT**

GRS-77U

Compact VHS-C
High resolution
pre-optic
8:1 autofocus zoom**\$1088**

GRC-707.....CALL

GRC-25.....\$649

GR-40.....\$788

GRS-55.....\$888

All Camcorders Include
Manufacturer's Accessories
+ USA Mfr's Warranty.**Call For Consumers Discounted Low Low Prices!**

OPEN 7 DAYS A WEEK SEND CHECK OR MONEY ORDER TO 250 WEST 57th ST., NEW YORK, NY 10107

7 day money back guarantee. 15 day exchange policy. Returns must be in original factory packaging in mint condition with blank warranty cards and accompanied by prior authorization number. No rainchecks will be given. Advertised prices are in effect thru 3/31/90. Additional 5% shipping charge is not refundable. Extended service contract provided by Mack Corp., EWC, or original Mfr. extended warranty. Copies of Extended Warranty Available. Please Call.

© 1989
Consumers Discount
Warehouse

Industrial / Professional Video Equipment Your Satisfaction Is Our Commitment

VIDICOMP DISTRIBUTORS, INC.

Export Inquiries Welcome

Se Habla Español

Panasonic JVC Ikegami
1 Chip - 2 Chip - 3 Chip Cameras



WVF 70/200-CLE
300-CLE
WV-3260
WVD-5000

Panasonic Pro-Line S-VHS
AG-450 Camcorder



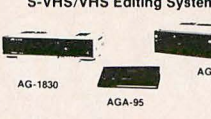
• 10x1 Power Zoom
• Over 400 Lines Resolution
• Piezo-Through the lens Auto-Focus

Panasonic Economical-VHS
Editing Systems



AG-1950 AGA-95 AG-1950
Complete System **\$2450.00**

Panasonic Economical
S-VHS/VHS Editing System



AG-1830 AGA-95

BARGAIN
CORNER
DEMO
EQUIPMENT

Panasonic

AG-7500	\$2995.00
AG-7800	\$1795.00
AG-CL 68	\$299.00
WVS-350	\$1750.00
WJ-400	\$540.00
WJ-450	\$999.00
Color Guard System	
AG-1230	\$269.00
AGB-640	\$265.00
WJMX-10	\$1850.00
AG-1730	\$499.00
BTS-1300	\$499.00
WX-401 VHS System	\$599.00
WVCD2	\$1895.00
AGA-95	\$250.00
AGC-65	\$20.00
WVAD-37	\$165.00
PT-105.72	\$4000.00
CT-2010Y	\$465.00
BTM-1310V	\$5295.00
BTD-1910X	\$1499.00
MT-1340G	\$579.00
AG-560	\$650.00
AG-550	\$600.00
CT-1331Y	\$365.00
ET-1215 72" Screen	\$599.00
ET-SS101	\$269.00
Stand for above series	
AG-1950	\$975.00
AG-170	\$899.00
AG-450	\$1350.00
TBC-100	\$1895.00
TBC-200	\$2795.00
AGA-700	\$1495.00
WVWKT-12	\$599.00

JVC

BY-10UL11	\$2495.00
Advent AB Roll Editor	\$3595.00
BRS-810	\$3995.00
BRS-410	\$2049.00

Ikegami & TBC's

TU14-10R	\$1695.00
FA-300S	\$2995.00

Panasonic JVC Ikegami & Others
Cameras/Dockable Combinations



WVF 70/AG-7450 WV 200-CLE/AG-7450
WV 300-CLE/AG-7450 KY 25-ULB/BRS-410

Panasonic Professional VHS
AG-180U Camcorder



• 6x1 Auto Zoom
• Date/Time Imprint
• Piezo through the lens auto-focus
• Flying erase head

Panasonic JVC
Professional S-VHS/VHS



AG-7510 AGA-750 AG-7500
Over 400 Lines Resolution; Insert-Assemble Edit; 4 Channel Audio; Audio/Video Dubs

Major Brand 3/4" Editing Systems



Insert-assemble edits. Audio/Video dubs.

Panasonic JVC - Others
VHS-SVHS 3/4" Portable VTR's



PANASONIC
FAX-TELEPHONE ANSWERING
MACHINE COMBO



Digital Audio/Video Mixer
WJMX-10



• 2 Source Inputs & 1-key camera input
• No TBC required built in frame synchronizer
• Special effect-strobe-mosaic & paint-17 wipes
• Optional character generator

Hi-Band-8 Camcorders & VTRs



Canon A-1, E-460, and other major brands

Panasonic & Other
Major Brands
Video Projectors



Panasonic
S-VHS Monitors

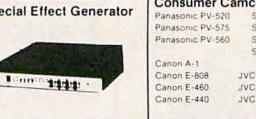


CT-1381Y
Over 400 Lines Resolution, 5 Video Terminals, 8 Pin VTR Terminal, BNC Video In & Out

Video Tapes

Hi-Band-8	\$109.95
ED-Beta EI-500	\$169.95
Super VHS T-120	\$109.95
VHS EH8 T-120	\$49.95
3/4" 3M UCA-205	\$87.95
3/4" 3M UCA-60	\$129.95

FOR-A TBC's and
Special Effect Generator



Consumer Camcorders

Panasonic PV-500	Sony F-70
Panasonic PV-575	Sony F-50
Panasonic PV-560	Sony F-35
Canon A-1	Sony SP-7
Canon E-808	JVC GR-77
Canon E-460	JVC GR-707
Canon E-440	JVC GR-60

Panasonic JVC SONY
Professional/Industrial
Authorized Dealers and Service Center
Ordering: 1-800-622-6599

We Ship C.O.D. Via U.P.S. All Mdse. With U.S. Warranties
• Defective Exchange - within 10 days of receipt of goods
• Restocking fee applies for returned merchandise
Vidicom Distributors, Inc. 16219 North Freeway Houston, Texas 77060
Customer Service 1-713-440-0040 FAX 713-444-0059
Open 9 AM - 6 PM Monday thru Saturday

For additional information, circle No. 54 on Reader Service Card.

WARNING!

Shopping anywhere else can be hazardous to your wealth!

If you're tired of the runaround, the hidden costs, and high pressure salespeople - call Pro Video now! You'll feel confident and secure once you've spoken with our courteous and informative sales staff. All merchandise includes a USA manufacturer's warranty, factory sealed boxes with a 10-day money back guarantee! No additional charge for credit cards or C.O.D. ever! **OPEN SATURDAYS!!** NY or Customer service 516-741-5440.

*****PANASONIC INDUSTRIAL*****

AG 450

- S-VHS/10:1 zoom
- Piezo A/F
- 400 lines +

AG1960

- S-VHS Hi-Fi
- Jog shuttle
- Perfect freeze

EDITING EQUIPMENT

(Let a trained sales representative coordinate a system to suit your individual needs.)

SONY.....XV-D300 - Freeze, zoom, multi-strobe, picture art and mosaic

PANASONIC.....WJMX10-super hot special 1/x deck w/super-imposition, strobe, mosaic, etc...

FUTURE VIDEO.....EC1000 Pro - extremely accurate editor for all 5 pin equipment, computer compatible. Very expandable!

MFJ.....Video effects titler w/built-in genlock, 15 colors, 30 page memory, fade control, preview output, BNC connectors. Addtl. fonts and computer packages available.

VIVANCO.....Full line of editing equipment with controls for sharpness, contrast, noise reduction, audio mixing, color generation, fade control, and many special effects.

VIDICRAFT.....Special effect generator features cuts, fades, color correction, and wipes in manual and auto.

CAMCORDERS AND VCR'S

SONY	PANASONIC
RICOH	CANON
GE	RCA
MINOLTA	MAGNAVOX
KYOCERA	JVC
TOSHIBA	ZENITH

Nobody beats our bottom line prices on camcorders and VCR's.
All makes and models in stock at low, low prices.

ACCESSORIES

AMBICO	VIVANCO
VIDEONICS	AZDEN
SIMA	BESCOR
BOGEN TRIPODS	NADY MICS
COOL LUX	SIGMA LENSES

From novice to expert, Provideo has got it all.

ACCESSORY SUPER-SALE

BATTERY BLOWOUT	LENS RIOT
NP-22-8mm.....\$19	5x wide angle.....\$45
NP-77-Sony 8mm.....Call	5x wide / 2x telephoto.....\$119
2 hr Panasonic, GE mag.....\$39	2x telephoto.....\$75
2 hr RCA, Minolta, Hitachi.....\$49	Auto focus-wide / tele kit.....\$69
6.5 Amp Hour Belt Pack.....\$55	
20 Amp. Hour Heavy Duty.....Call	
No one carries more Batteries!!!!	
MICROPHONES	LIGHTING
Azden-wireless mics.....from \$69	Sima-All in one.....Rated #1
Nady-wireless mics.....from \$149	Cool-Lux-Minicool A/C/D/C Gem!
VHF wireless systems at low, low prices!	Ambico - 50 wt. D/C w/ barn doors
A/C ADAPTORS	TRIPODS
	Fluid head w/quick release.....\$69
	Bogen-Pro quality.....In stock
	D/C CAR CORDS

***** ADVENT SPEAKERS *****

Mini Advent.....All models	Advent Legacy II.....Call now
Baby II.....available and	Advent Maestro.....for new
Advent Prodigy.....in stock!	Advent Mini Bracket.....low prices!

***** PIONEER SPECIALS *****

VSX 3300S.....Smart remote	CLD 1070.....Laser disc
VSX 5500S.....100 watts per	CLD 2070.....Flip side
VSX 7500S.....125 watts per	CLD 3070.....Top rated
VSX 9500S.....Dolby pro-logic	PDM 710.....New CD player
PL 910.....Front load turntable	CT-W910.....Cassette Deck

*PROVIDE DISTRIBUTORS, INC. 142-B Jericho Tpke, Mineola N.Y. 11501. Open Mon-Fri 10am-7pm and Sat 10-5pm. Order 1-800-541-4055. Customer Service or Technical Info 1-516-741-5440. All merchandise brand new with USA manufacturer's warranty may be returned within ten days for exchange or refund (less S&H). All returns must be called into customer service for return approval and must be in mint condition with blank warranty cards. All returns must contain original box and packing in original condition. We Accept C.O.D., major credit cards, money orders and certified checks. Add shipping and handling.

ORDERS

PROVIDEO DISTRIBUTORS, INC. 800-541-4055
NY or Cust. Svc. 1-516-741-5440

For additional information, circle No. 32 on Reader Service Card.

S P O R T S

THE BASEBALL TIME CAPSULE ★★★★★

Barry Halper, Mickey Mantle, Don Mattingly. No director credited. 1989. (Cabin Fever cassette, 48 min. Hi-Fi mono, \$19.95)

BY JEFFREY LYONS

Sure, we're in the middle of the baseball off-season. And great as pro football and basketball are, those sports just won't do. I'm a baseball nut. I play the game, I read all I can about its history, I peruse box scores and listen to or watch more than a hundred games every year. So, with the off-season, I'm desperate. Which is why I found watching *The Baseball Time Capsule* such a treat.

This is a tour through the luxurious New Jersey home of collector Halper, who has the largest and finest collection of baseball memorabilia in private hands. Halper's assemblage definitely rivals the Hall of Fame in Cooperstown—with his more than 900 uniforms (including Babe Ruth's rookie Boston Red Sox jersey), "Shoeless" Joe Jackson's bat, "Black Betsy" (see *Eight Men Out* and then *Field of Dreams* if you don't remember who Jackson was), a million baseball cards, 3,000 autographed balls and priceless items such as Lou Gehrig's glove and the uniforms worn by nearly every Hall of Famer, some of them dating back to the late 19th century.

What might easily have been simply a "look what I have" vanity production turns instead into a likable guide for prospective collectors. Helped by interviews with Yankee slugger Don Mattingly and the immortal Mickey Mantle, the viewer is given tips on how to begin a collection, which sorts of cards to buy, what types of pens autograph seekers should and shouldn't use, and when to ask a ballplayer to sign and when to allow him his privacy. ("Never at dinner," we're advised by Mantle, who no doubt has had hundreds of meals interrupted by intrusive fans.)

Halper, a prosperous New Jersey businessman, does have an edge on most collectors. He's a part-owner of the New York Yankees, and I suppose anyone who has to put up with principal owner George Steinbrenner on a continual basis is entitled to his just reward. Part of the proceeds of the video, Halper tells us at the end, go to a local hospital's burn unit, which is a nice touch.

Collecting baseball memorabilia is now

Jeffrey Lyons also likes movies (some of them, anyway) as a critic for CBS Radio, TV's Sneak Previews and USA Tonight.

one of the most popular hobbies in America, with hundreds of trade shows across the country each year. There, fans of all ages patiently wait in lines to pay for autographs of yesterday's heroes and today's stars. *The Baseball Time Capsule* is the next best thing most of us will ever have to owning some of these bits and pieces of our youth.

Obviously, this tape is a must for any baseball fan.

M U S I C

MABEL MERCER: FOREVER AND ALWAYS ★★★★★

Mabel Mercer, Jimmy Lyons. Directed by Lou Tyrrell. 1981. (V.I.E.W. cassette, 58 min., Hi-Fi mono, \$29.95)

BY STEPHEN HOLDEN

Mabel Mercer, who died in 1984 at the age of 84, distilled the contemporary cabaret sensibility into its most refined



Cabaret grande dame Mercer: heartfelt.

form. Though not blessed with a beautiful or rangy voice, her interpretations of American popular songs—especially those of Cole Porter, Bart Howard, Alec Wilder and the team of Cy Coleman and Carolyn Leigh—conveyed a rueful wisdom about life and love that spoke directly to the heart.

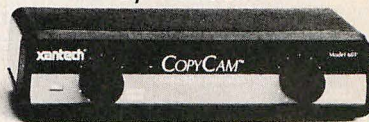
Singing in the so-called "parlando" style that resembles speech-song, she was an elegant but simple *grande dame* whose usual mode of cabaret performance was to sing directly to the audience as she sat in a chair sideways from the piano. Compassion, humor, sorrow, regret and an ebullient sense of erotic merriment suffused her interpretations.

Forever and Always, which records a performance from the late '70s at Cleo's, a New York club, presents a compelling

Stephen Holden is a music, cabaret and movie critic for the New York Times.

“Best Enhancer I’ve seen so far... and I’ve tried ‘em all!”
(J.K. Lima, OH)

CopyCam Camcorder Enhancer by VIDEOLINK*



Your camcorder
can capture the moment
Copycam™
can help you share it.

Now you can make crystal clear
copies of your camcorder videos for
the whole family to enjoy!

Simply hook up our new COPYCAM™ between your camcorder and your VCR and see the picture clarity return. This remarkable enhancer makes true changes to the sharpness and detail of your copies.

Plus - COPYCAM'S™ unique "Audio Zoom"™ makes close-ups sound as loud and clear as if you were actually moving toward your subject! Use COPYCAM™ for every copy you make - you'll see and hear the differences - every time.

INTRODUCTORY
SPECIAL \$49⁹⁵

Product
Of The
Month



VIVANCO

4044

THE PROFESSIONAL VIDEO PRODUCTION CENTER

The Vivanco A/V Processor offers a state of the art video processor and special effects generator for the experienced videographer/videophile

Exceptional features include:

- Enhancer with 5 different controls, color corrector and soft focus
- True RGB white light balancing
- Unlimited color generation
- Variable wipe patterns including inverse
- Audio and video fades and wipes
- 4 output distribution amplifier
- Split screen
- Audio Mixing
- Precision-accurate controls

Plus - fades and wipes can be mixed together for unlimited creativity

\$999⁹⁵

Exclusive SCART cable kit required for above unit ensures interference-free recordings \$49.95



THE ELECTRONIC MAILBOX

NEW NY ORDER LINE: 800-634-1901
For information: 516-759-1611
Technical Advice Hotline: 516-759-1943
10-12 Charles St., Glen Cove, NY 11542

CODS WELCOME

Not responsible for typographical errors

800-323-2325
In NY 800-634-1901



THE ELECTRONIC MAILBOX



CODES WELCOME



NEW NY ORDER LINE: 800-634-1901
For information: 516-759-1611 • Technical Advice Hotline:
516-759-1943 • 10-12 Charles Street, Glen Cove, NY 11542

800-323-2325

Not responsible for typographical errors

Dual Voltage Battery Light Kit

NEW! Super charged 10w bulb with reflector shell gives 30-40w of light output. Compact battery pack will run light for almost an hour and fits easily in your pocket or on your belt. Includes diffuser, charger and universal mounting bracket.

ONLY \$39⁹⁵

Arkon Camcorder Battery Charger

Now you can easily charge your camcorder batteries 'on the road' from the cigarette lighter socket of your car! Recharges safely & quickly - Making your camcorder truly portable! MP100 for VHS-C, 8mm MP110 for full size VHS

ONLY \$49⁹⁵

CL514 AC Adapter \$29.95

AUDIO/ VIDEO PROCESSING CENTER - GIVE YOUR VIDEOS THAT PROFESSIONAL TOUCH

Detailer

VIDEOLINK



Improves the performance of your video camera, camcorder or VCR during recording, dubbing or viewing! Controls sharpness and detail for clear, crisp images. And the split screen feature lets you view the effects of your enhancing

\$69⁹⁵

RF Switcher

3 in/3 out RF Switcher allows you to route cable, VCR, etc. to 3 different locations

\$29⁹⁵



JVC
JXE-5

IMAGE ENHANCER/SOURCE SELECTOR

- Image enhancer with video noise suppression
- Split screen for before/after comparison
- 3 in/4 out A/V source selector
- Built in RF converter & processor loop

SALE \$179⁰⁰ (REG \$199.00)

NEW! 615m RECOTON



Video Processing Center

Color Processor/Enhancer/Distribution Amplifier RF Converter PLUS Stabilizer

Now you can sharpen and enrich your videos during editing, recording or playback! Built-in stabilizer eliminates picture flashing and jitters, and gain, color, tint and detail controls let you fine tune picture clarity and quality!

\$199⁰⁰



JVC
JX-C7

THE BEST VIDEO PROCESSOR WE'VE EVER OFFERED - For Improving Picture Quality During Playback or Editing

JVC's state-of-the-art circuitry combines professional results with ease of use:

- Joystick controller for easy color balancing
- Simple color intensity adjustment
- Detail enhancement circuit with switchable noise filter
- Auxiliary audio and video faders plus a master fader for assembly editing

(REG \$349.00) \$299⁰⁰



JVC
S-VHS
JXSV55

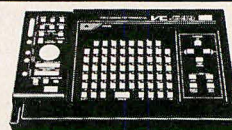
THE ULTIMATE VIDEO PRODUCTION CENTER

Now you can do professional video production with one integrated, easy to use video editing processor.

- SPECIAL EFFECTS - 16 wipes and fades to 8 colors
- IMAGE ENHANCER - Adds sharpness and detail
- COLOR PROCESSOR - Joystick controlled color balancing
- AUDIO MIXING - 2 aux. inputs, mic input level meter
- 2 A/V in - 1 A/V out plus S-VHS in & out

\$599⁰⁰

JVC
CG-V60U
CHARACTER GENERATOR



Universal Titrer adds Titles with ease to any system

- 4 character sizes
- 124 characters
- 8 page memory
- white lettering
- 6 speed scroll
- 20 characters/line
- 7 lines/page
- block typestyle

Plus! Can be powered by video camera, AC adapter or AA batteries! \$199⁰⁰

AZDEN. Video Editor

Edit like a Pro-In no time at all

Now you can create more enjoyable home movies with the Azden Video Editor. Cut, shorten, or rearrange scenes quickly and easily-with no complicated programming or set-up

- Edit as you view
- Add background music or narration
- Compatible with all VCRs & formats



\$399⁰⁰ (REG \$449.00) VE100

VIDEONICS DirectED Plus TURBO

Now You Can Make Professional Looking Movies... Complete With Titles, Graphics and Special Effects!! Here's what DirectED will do for you:

- EDIT: Arrange your favorite scenes in any order.
- TITLE: Built-in character generator internal graphics (12 type styles and 64 colors)
- SPECIAL EFFECTS: 17 types of fades or wipes

A MAILBOX EXCLUSIVE

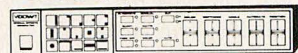
Turbo model allows control of BOTH VCRs for unattended editing

Also Available: Make your DirectED Plus Turbo \$99⁹⁵ (list \$649.00)



\$599⁰⁰

VIDICRAFT



SEG 200

SPECIAL EFFECTS GENERATOR

Combine professional level performance with easy operation. Finger touch pattern menu allows selection of effects, automatic and manual control over fades, wipes and cuts, variable color/fade backgrounds, stereo audio inputs and outputs!

\$399⁰⁰

AUDIO MIXERS AND A/V SWITCHERS - GET THE MOST FROM YOUR A/V SYSTEM

SOLIDEX
VM2000

MAGICDUB



VIDEO TAPE AUDIO MIXER In Stereo

Now you can add background music and narration to your videotapes without affecting the original soundtrack. Mix and record from four different sources!

- High fidelity mic and cables included
- AC or DC operation
- 2 mic inputs

SALE \$49⁹⁵ (REG \$79.95)



AUDIO SOURCE AV3

The Ultimate Control Center with A/V. Processing

- 5 in/5 out A/V source selector
- RF in/RF out for convenience
- VIDEO-enhancer, color processor, A/V fader
- AUDIO-DNR (noise reduction), full spectrum analyzer, audio dubbing, stereo synthesizer.

SALE \$149⁰⁰ (REG \$199.00)

NEW! AZDEN.



Audio/Video S-VHS switcher

(compatible with all VCR's, including S-VHS)

- The ultimate A/V selector lets you hook up your whole system for monitoring and/or dubbing
- 4 in/2 out A/V source selector
- 2 S-VHS input & output terminals
- front panel inputs for easy camcorder connections

Also Available: AVS20 same as above with audio mix control \$119⁹⁵

\$99⁹⁵

JVC
JXS900



Remote Control AV/S-VHS Switcher

Powerful AV selector combines 7 in/7 out video terminals. 2 monitor outputs - with the convenience of infra-red remote control. S-VHS terminals are provided with all sets of inputs and outputs. Dual operation provides two signal paths

\$749⁰⁰ (List \$799.00)

MEMOREX



DOLBY SURROUND

SURROUND SOUND AMPLIFIER DS-10

- Theatre-like sound in your home with true Dolby Surround Sound decoding
- Built-in amplifier to power your speakers

SALE \$99⁹⁵

REWINDERS - SAVE WEAR & TEAR



VIDEO CASSETTE REWINDER

Specify VHS or Beta

SALE \$17⁹⁵ REG \$19.95



AUTO REWINDER

VHS Rewinder in new popular shape!

SALE \$24⁹⁵ REG \$29.95



VIDEO CASSETTE REWINDER & FAST FORWARD

with digital counter. Specify VHS or Beta

SALE \$29⁹⁵ REG \$39.95



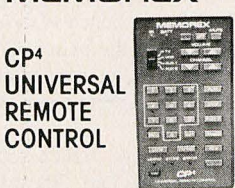
8mm REWIND/FAST FORWARD

with Digital Counter

SALE \$39⁹⁵ REG \$49.95

UNIVERSAL REMOTE CONTROLS - ORGANIZE YOUR A/V SYSTEM

MEMOREX



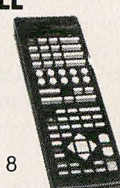
CP⁴ UNIVERSAL REMOTE CONTROL

- Replace up to 4 different remote controls
- Easy to program
- Easy to use

\$49⁹⁵

BONDWELL

UNIVERSAL REMOTE CONTROL



Replaces up to 8 A/V remotes! Learns up to 126 commands! Best of all, color-coded dedicated keys facilitates use!

\$59⁹⁵

MEMOREX



CP⁸ UNIVERSAL REMOTE CONTROL

- Replace up to 8 different remote controls
- Built-in clock-5 timers
- Easy to program
- Programs remote cablebox true time shifting

SALE \$69⁹⁵

NEW!

Unique Flash-Design All-in-One Video Light with Battery



SUNPAK

All-in-One Videolight with Replaceable Battery

NEW!



CV20S

Super versatile light delivers 20 minutes of 20w lighting per charge with NiCd battery. Extra features include removable diffuser for creative light control and 15° tilting head for close-up shots!

\$79.95 CL6 Extra Battery \$39.95

Special 20w bulb generates 60w of light intensity. New lightweight design. Plus - NiCd battery runs light up to 40 minutes! Includes charger and soft light filter!

OUR NEWEST & BEST VALUE **\$79.95**



CODES WELCOME

THE ELECTRONIC MAILBOX

NEW NY ORDER LINE: 800-634-1901

For information: 516-759-1611 • Technical Advice Hotline: 516-759-1943 • 10-12 Charles Street, Glen Cove, NY 11542

800-323-2325

Not responsible for typographical errors

CAMCORDER LIGHTS - FOR BRIGHTER, MORE VIVID COLOR



Low-Priced All-in-One Video Light with Replaceable Battery

Special 20w bulb delivers 50w of light intensity to keep colors brilliant! And, NP22 NiCd Battery (included) powers light for 20-25 minutes! Includes charger and diffuser.

\$69.95

Extra Batteries only \$29.95 each!



All-in-One Video Light with Replaceable Battery

VS176-20w bulb delivers 50-60w of light intensity. Now takes NP66 battery which runs light for 35-40 minutes! Includes battery and charger.

\$99.95

Replacement Battery \$39.95



All-in-One Auto CV300 Videolight/Battery with Sensor Automatically adjusts light output!

Now you can get perfect lighting every time you shoot. New compact light automatically adjusts light output from 18-30w as needed.

- Exclusive breaker system
- Battery runs 25-35 minutes!
- Includes 2 hour quick charger!

\$149.95

CL-5 Extra Battery \$59.95

CAMCORDER MICS-FOR BETTER SOUNDING VIDEOS



Buy WMS-PRO Get HS7V for a \$1

WMS20 II

WIRELESS 2 MIC SYSTEM

- Pickup sound 'at the source'
- Includes lavalier and hand held mics
- 100' range
- 2 channel system

SALE \$77.00

REG \$99.00

Professional VHF Wireless Microphone System 250' Range

Professional version of the popular WMS-20 VHF system provides 250' range with virtually no interference. Includes powerful hand held & tie clip mics and 2 frequency operation. A must for quality audio.

\$199.00 (list \$249.00)

Buy WMS-PRO Get HS7V for a \$1



Video Pro HS7V HEADSET/BOOM MICROPHONE

- Add narration as you're video taping!
- Monitor Camcorder audio!

SALE \$34.95

(REG \$39.95)



ZOOM MICROPHONE

Beam in on the sound in front without recording side noises! 2 position switch-zoom in "long" position, and wide angle in "short" position. 45' range. Overcomes autofocus noises!

SALE \$59.00

REG \$65.00
Also Available: ECV 330 Zoom position only \$39.00

CAMCORDER CARRYING CASES - PROTECT YOUR INVESTMENT



Deluxe Camcorder Carryalls

Constructed of tough, water-resistant canvas fabric. Features 3 external pockets

- sturdy-lined walls guard your equipment from shock
- padded velcro partitions
- curved non-slip shoulder strap, carry handle and tripod straps.

VA33 VHS-C, 8mm (13 1/2" x 9" x 5 3/4") **\$29.95**
VA34 Full Size VHS (14 1/2" x 8 1/2" x 6 3/4") **\$39.95**



Top Quality Camcorder Carryall

Plush, rugged, waterproof CharHyde exterior with leather trim provides maximum protection quality and appeal.

- thick polyfoam walls
- large external pocket plus internal mesh pocket
- padded dividers, tripod carry strap

VM 4200 VHS-C, 8mm (13 1/2" x 8 1/2" x 6 1/2") **\$49.95**
VM 4800 Full Size VHS (16 1/2" x 9" x 9") **\$59.95**

BOSCO by Solidex DELUXE CAMCORDER CARRYING CASE

V92 features aluminum alloy protection Holds VHS camcorders, batteries, & tapes. Shock-absorbing interior (19 x 14 x 7)

\$59.95

Also Available: V95 8mm (18 1/2" x 10 1/2" x 6) **\$59.95**



CamPocket

Lightweight carrying holster provides instant access to your camcorder. Tough, padded nylon construction SCH - fits 8mm, VHS-C **\$29.95**

CAMCORDER TRIPODS & SUPPORTS — ELIMINATE THE "SHAKES"

SOLIDEX MONOPOD/CHESTPOD

Lightweight compact video camera monopod.

\$39.95

VT83

FLUID HEAD TRIPOD

Fluid panhead provides smooth movement and extra camera protection. Includes quick release. Opens to 60"

SALE \$49.95

REG \$59.95



FLUID HEAD TRIPOD

VT 88E

\$69.95

Solidex's most popular tripod features heavy duty fluid pan head plus, central column grip lock, large crank gear knob and panhead support. Opens to 61".

Also Available: Pro Fluid Head Tripod (VT90) Similar to VT88E above plus tension adjustment, tilt angle lock and heavy duty legs. Opens to 72". **SALE \$88.00** (REG \$99.95)



HANDS-FREE CAMCORDER SUPPORT

Model CS2000

Universal support sits comfortably on your shoulder supporting your camcorder while you direct the action!

\$59.95

REG \$69.95



CAMCORDER RESTS

Greatly improve comfort and stability

CR 202 Flat Base Cameras **\$39.95**
CR 201 Stepped Base Cameras **\$39.95**



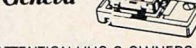
VIDEO PROP CAMCORDER SUPPORTER

with quick release

\$39.95



OUR BEST SELLERS



ATTENTION VHS-C OWNERS: VHS-C Adapters now in stock. Lets you play VHS-C tapes on a full size VHS VCR

\$39.95 (not for 8mm)



RECOTON BEAMMASTER

Deluxe FM100 Amplified Stereo FM Antenna Boosts FM signals up to 20 times for best reception ever!

\$29.95



DELUXE TELECINE

Now you can preserve your home movies on video tape easily and economically. Converts home movies and slides to video. Large 8 x 10 screen.

SALE \$29.95 REG \$39.95



Super VHS Cables

Highest quality S-VHS cables feature top grade wire with 24K gold plated terminals for best signal reception
3 feet \$29.95 6 feet \$34.95
9 feet \$39.95

CAMCORDER FILTERS & LENSES - EXTEND YOUR SHOOTING RANGE



SPECIAL EFFECTS FILTER KIT

Achieve the same spectacular video effects the pros get! Turn any point of light into a brilliant star with the cross-star and repeat images of your subject with the multi-imager! Plus - UV and polarizer filters!

\$49.95

Also Available: VIDEO FILTER KIT includes UV and neutral density filters, adapter rings and storage pouch

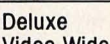
SALE \$14.95 (REG \$19.95)



STANDARD TELEPHOTO/WIDE ANGLE LENS SET

Slim line works with your auto focus
8x Wide Angle
1.35x Telephoto

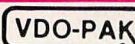
\$49.95



Deluxe Video Wide Angle Lens

Get more into your shots without stepping backward. Dramatically increases your camcorder's field of view a full 50%. Slim line works with your auto focus!

\$79.95



Professional Camcorder Lenses

These popular lenses increase your camcorder's capabilities - let you create higher quality videos!

SPECIAL: SAVE 10%. Buy both lenses below. Only **\$159.90** (REG \$177.95). Use the 2x together with 1.5x telephoto and you get a 3.5x telephoto!

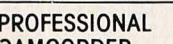
LT2000 2x telephoto - increase zoom by 100%! **\$98.00**
E1565 1.5x telephoto plus 65x wide angle, 2 piece set **\$79.95**



HQ Marketing ONE-TOUCH

Auto-Flip Tele/Wide Video Lens Switches between a .55x wide angle and a 1.5x telephoto without removing the lens from your camcorder! The ultimate in flexibility!

\$99.95



PROFESSIONAL CAMCORDER TELEPHOTO LENS

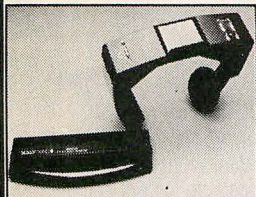
2.0x magnification **\$98.00**
3.0x magnification **219.00**
5.0x magnification **249.00**
NEW!
1.8x to 4.0x telezoom **249.00**

STOP JAMMING ME!

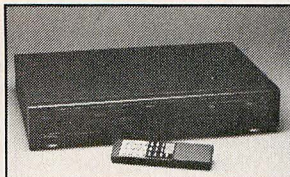
IF YOU RENT MOVIES THEY'RE JAMMING YOU TOO!

When playing back a rented movie you will notice annoying flashes, streaks, color lightening and darkening. This is caused by copy protection embedded in the video. The Video-2010 will spot and completely eliminate copy protection and jamming. Giving you a crystal clear picture. So good, we back it a 100% with a one year warranty.

DIGITAL STATE OF THE ART - COMPLETELY AUTOMATIC WORKS ON ALL TV'S, VCR'S, CABLE, NO WIRES OR CABLES TO AD TO YOUR CABLE JUNGLE. 9 VOLT BATTERY INCLUDED.



Revolutionary Infrared Cordless Headphone Set. No wires, or cords transmits perfect stereo sound via invisible light signals. \$119.00



IMPEL GOLD SERIES Compact Disc Player with remote control, indexing, tracking, memory, fantastic sound, Call Today! \$189

\$59.95



Dega Fox-Fire Surround Sound System, the ultimate in home theatre and concert sound, built in 50 watt amp. DOLBY Surround Sound. \$289.00

YOUR BEST BUY'S AND WARRANTIES FOR AUDIO AND VIDEO EQUIPMENT START WITH A FREE CATALOG. CALL FOR YOURS TODAY.

FOR INFORMATION CALL
(402)554-0417

ORDERS & CATALOGS CALL TOLL FREE

1-800-624-1150

M.D. ELECTRONICS CO.
875 SOUTH 72ND ST.
OMAHA, NE, 68114



For additional information, circle No. 150 on Reader Service Card.

The Lowest Price- on all major brands GUARANTEED.

CALL FOR UNBELIEVABLE LOW PRICES

★ **1800 4569890**



Panasonic
SONY
RCA
ZENITH

JVC
HITACHI
MAGNAVOX

NEC
MINOLTA

Canon
TOSHIBA
PIONEER
OLYMPUS



NOT JUST VIDEO

portrait of Mercer in the twilight of her career when the voice was uncertain but the feeling ran deep. Its 30 songs include relatively recent hits, such as "The Way We Were" and "Send in the Clowns," obscure Noel Coward ("Chase Me Charlie") and vintage Cole Porter ("Down in the Depths" and "Where, Oh Where").

Mercer had a way of turning simple ballads that others might toss off lightly into the most devastating expressions of anguish in the moment. The killer number in this set is her tear-filled rendition of Jerry Herman's "Time Heals Everything" from the ill-fated show *Mack and Mabel*.

DEPECHE MODE 101 ★★★★★

Depeche Mode. Directed by D.A. Pennebaker, Chris Hegedus and David Dawkins. 1989. Rated R. (Warner cassette, 117 min., Hi-Fi stereo, \$19.95)

BY JIM FARBER

Depeche Mode is a perfect '80s pop band. Powered by synthesizers and irony, they sometimes seem to have battery acid running where their blood should be. It isn't easy to make a warm documentary about a band this willingly cold, but director Pennebaker has managed to do so.

Then again, if anyone could pull this off, it would be Pennebaker. Known as a pioneer of cinema verite, he became famous in pop circles for his classic movies on Bob Dylan (*Don't Look Back*) and on the Monterey Pop Festival. It's a measure of Depeche Mode's desire to be taken seriously that they tapped him for their movie. But it was Pennebaker who came up with the project's great conceit. Instead of simply intercutting concert footage with talking heads blathering on about how great the group is, Pennebaker put a bunch of fans on a bus, trailing the band on tour. Thereby his camera was able to hang out long enough to capture some of the fans' true values and concerns.

Like the band, these kids are quintessential '80s pop fans, as obsessed with style and fashion as they are with music. One of the most interesting scenes, in fact, focuses on an argument among the teens over whether style adds up to art or mere trendiness (with the latter gaining the obvious edge). Still, Pennebaker's movie is too elliptical to explain fully the kids' attraction to music this stern and arch. Instead he chose to capture the emotion the fans bring to the music and to stress their importance in certifying the group's myth. In so doing, Pennebaker has pulled a real coup: He's proven that even a bad band can be the subject of a good documentary.

SATCHMO ★★★★★

Directed by Gary Giddins and Kendrick Simmons. 1989. (CMV cassette, 87 min., Hi-Fi mono, \$19.95)

BY JEFFREY LYONS

I've always had an unofficial litmus test when judging documentaries, especially about people who reached the top of their field. If they give you a sense of the person as well as their achievements, it shouldn't matter that that particular field of endeavor isn't the viewer's cup of tea. *Satchmo* is just such a documentary, a sensational look at the life and times of Louis Armstrong, the greatest jazz trumpet player of them all.

Based on co-director Giddins' book, *Satchmo* traces Armstrong's roots from his birth in a dangerous red-light district of New Orleans (though not, as he main-

tained during his life, on July 4, 1900) through his years of playing on riverboats, on to Chicago and eventually national and international acclaim.

This is not simply a retelling of Satchmo's life, but a placement of this popular black artist in the context of his times. From the minstrel shows and the constant outrage of racism that Armstrong encountered on to the humiliating stereotypes he was sometimes forced to portray on stage and in movies, Armstrong maintained his dignity, and silenced his occasional critics with his unrivaled musical ability.

Musicians who played with him, including Jack Teagarden and Wynton Marsalis, to jazz contemporaries such as Dave Brubeck and Dexter Gordon, explain why Armstrong was an innovator and the single most important influence on establishing jazz as a significant American idiom.

So meticulous, so comprehensive is this remarkable production that it covers, for instance, such sillinesses as Armstrong doing a cameo in an early Betty Boop cartoon and his being shadowed by the FBI later in his career (for reasons never made clear).

More than just Armstrong's musical accomplishments come across. His humility as a man is evident too. For example, although he became prosperous in his later years, Armstrong refused to move from his modest home in a working-class section of Queens, New York to a more affluent neighborhood. And whether performing with Bing Crosby, Billie Holiday or Barbra Streisand, or seeing his recording of "Hello, Dolly" unexpectedly knock the Beatles off the top of the charts in the '60s, he remained the ebullient Satchmo.

THE DIRECT LINE TO SUPER DEALS on Panasonic.

1-800-524-1596

WE SELL: VCR's, Video Cameras, TVs, Monitors, Accessories, All Panasonic Appliances.

PRO LINE—Industrial Equipt. PAL-SECAM-NTSC, 110/220
COD Anywhere in the USA

Super Low Prices on Panasonic.

SUPER VIDEO INC., 495 Meadow Lane, Carlstadt, NJ 07072

24-HOUR PROCESSING... 24-HOUR SHIPPING
SUPER FAST DELIVERY

RED LABEL 1-day delivery, extra charge
BLUE LABEL 2-day delivery, extra charge
24-hour processing/shipping on Red Label and Blue Label

For additional information, circle No. 16 on Reader Service Card.

ORDER TOLL FREE • NOW IN WISCONSIN!
800-558-0003

P.O. Box 17882
Milwaukee, WI 53217

MON - FRI 9AM-9PM CST
SAT 11AM-5PM CST

Since 1982
Computability
Consumer Electronics

ORDER TOLL FREE • NOW IN WI!
800-558-0003

Information Call:
414-357-8181

JVC

GR 870U	8-VHS/8:1 Zoom	CALL
GR 877U	8-VHS/8:1 Zoom	CALL
GR 870TU	8-VHS w/Hi-Fi	CALL
GF 500	Full Size VHS	CALL
GF 550	8-VHS Full Size	CALL

JVC JX-SV55
VIDEO EDITING PROCESSOR

HR-D620	4 Head/LCD Remote	CALL
HR-D840	4 Hd/Hi-Fi/Uni-Remote	CALL
HR-D850	4 Head/Hi-Fi/Digital Effects	CALL
HR-s5500U	NEW! NEW! NEW! NEW!	CALL
HR-s6600U	NEW! NEW! NEW! NEW!	CALL

HR-\$10,000 SUPER VHS DECK
CALL FOR THE BEST PRICE!

SONY
Authorized Sony Dealer
CCD-V9 • CCD-V11
NEW LOW PRICES-CALL!

TOSHIBA

M-440	4 Head/On Screen	CALL
M-9485	4 Head/Hi-Fi	CALL
M-HF845	4 Head/Hi-Fi/75 Era Head	CALL
SV-970	8VHS/Full Digital Effects	CALL

SV-F990 8VHS JOG SHUTTLE
VIDEO SCANNER

NO

NO Extra Charge For Delivery
NO Extra Charge For U.S. Warranty
NO Surcharge For Credit Cards
NO Extra Charge For Insurance
FINAL DELIVERED COST
On All VCRs and Camcorders Delivered
In the Continental U.S.

PIONEER
Canon
AUTHORIZED DEALERS

AZDEN Wireless Microphones
ECZ-680 WMS 20-II WMS-Pro

Panasonic Industrial

VCRs

AG 1240	4Head/Mic Input	CALL
AG 1730	4 Head/Hi-Fi/Jog Shut	CALL
AG 1830	8-VHS/Hi-Fi/Er. Head	CALL
AG 1960	8-VHS/Hi-Fi/Jog Shut	CALL

CAMERAS & CAMCORDERS

AG 180	Full Size VHS - NEW!	CALL
AG 450	Full Size 8-VHS - NEW!	CALL

Quasar

CAMCORDERS

VM 25AC	8-VHS/8:1 zoom w/case	CALL
VM 27AC	8-VHS w/digital ef. w/case	CALL
VM 32AC	8:1 zoom/3 lux/index	CALL
VM 33AC	8:1 zoom/pistol grip w/case	CALL

VCRs

VH-5490	4 Head/On Screen	CALL
VH-5495	4 Head - Hi-Fi	CALL
VH-5595	4 Head Hi-Fi flying eraserhead	CALL

Panasonic

Camcorders

PV 120	VHS-C Format	CALL
PV-S140	S-VHS-C Format	CALL
PV-S160	S-VHS-C/Hi-Fi/Stereo	CALL
PV 500	Full Size 8:1 Zoom	CALL
PV 520	8:1 zoom/fly Era head	CALL
PV 530	Digital/Special Efs/1 lux	CALL
PV-S540	S-VHS/8:1 Zoom	CALL
PV-S550	S-VHS/Digital Sp Effects	CALL
PV-S575	S-VHS/Digital/Cher Gen	CALL

VCRs

PV4920	4 head/Bar Code	CALL
PV4924	4 head/Edit features	CALL
PV4930	4 head/Digital Effects	CALL
PV4960	4 head/Hi-Fi/Editing	CALL
PV-4970	4 head/Learning Remote	CALL
PV4980	Super VHS/Bar Code	CALL
PV4990	Super VHS/Jog-Shuttle	CALL

TV/VCR COMBO'S - CALL

S H A R P

VL-L270	12xZoom w/Hard case	CALL
VL-L280	12xZoom Digital Super Imp.	CALL

We Carry A Full Line of Commodore AMIGA computer equipment

ORDERING INFO: Price for shipping & handling charges in Continental USA. For price designated as call, please call 800-558-0003 for current price & availability. For fast delivery please send cashier's check or money order. Personal & company checks allow 14 business days to clear. Master Visa orders please include card #, expiration date & signature. C.O.D. charges \$4.00 per package. All other products please include 5% shipping & handling, minimum \$5.00. HI, AK, PR, AP, Puerto Rico and Canadian orders please add 3% to all prices (excluding VCRs & Camcorders) minimum \$7.00. All other foreign orders please add 15% shipping, minimum \$15.00. All orders shipped outside Continental USA are shipped first class insured U.S. Mail. If foreign shipping charges exceed minimum amount, you will be charged the additional amount to get your package to you quickly & safely. All are new & include full factory warranty. Due to our low prices all sales are final. Defective video hardware must be taken to authorized factory center, please call for info. Price & availability subject to change without notice. WI Res add 5% state tax.

For additional information, circle No. 11 on Reader Service Card.

DOCUMENTARY

THE PEOPLE VS. ZSA ZSA GABOR ★

Directed by Jay Lebow. 1989. (IVP/Tri-Coast International cassette, 60 min., Hi-Fi mono, \$14.95 SP version, \$9.95 LP version)

BY ROBERT DiMATTEO

Her age is reportedly somewhere between 61 and 72. Her Hungarian accent seems to get thicker and thicker, though she's lived primarily in Beverly Hills for decades. Her seventh (or is it eighth?) husband is, depending on whom you talk to, a German prince or a poseur. And her occupation lies somewhere between actress, *Hollywood Squares* guest star and professional shopper. Recently, though, fate has been both kind and cruel to Zsa Zsa Gabor, thrusting her into the limelight as a convicted miscreant.

Tooling along LA's Olympic Boulevard in her white Rolls, the Magyar Marie Antoinette was stopped by Paul Kramer, a handsome cop, and charged with operating a vehicle without a valid driver's license, having an open container of alcohol on the seat, and—here's the juicy part—slapping the allegedly hostile officer. The trial that followed gave Zsa Zsa

the media attention she had been missing—and gave the rest of us a media circus the likes of which we haven't seen in years.

Most curious of all was the way Zsa Zsa began to seem a symbol of something even larger than her pouf of blond hair. For here was the ultimate extension of an outmoded concept of femininity: the woman who will stop at nothing to preserve her coquettish appeal, the cosmeticized creature of cunning who has parlayed her vaguely defined European background into an all-purpose excuse for increasingly bizarre behavior. Yet almost simultaneously, Gabor became a quasifeminist cause for a small group of women, who saw in the cocky, mustachioed cop Kramer a representative of all those good-looking cads who charm the ladies—if you will, *arrest* them—and then turn abusive.

If Gabor's 15 days in court ended up seeming like little more than a bout of free publicity, others have been equally quick to exploit the situation. Now a video, *The People vs. Zsa Zsa Gabor*, has been rushed onto the market. This opportunistic mix of court testimony, facetious voice-over, man-on-the-street comments and familiar five o'clock TV news footage comes bearing the disclaimer: "Not approved or endorsed by Zsa Zsa Gabor." One takes this at face value, though cynics may note that Gabor's sentence included a

two-year gag order (probably the *coup de grace* for the ever-chattering celeb).

Yet even Gabor could be expected to come up with something more interesting than this ragged mishmash. No new perspective on the case is offered. Much of the footage is of poor quality, with highly variable sound recording. The centerpiece sequence—Gabor's own testimony—suffers from her garbled voice, a result of inadequate court miking.

There are two amusing moments—one, a blowup of Gabor's altered driver's license, in which her weight, height and birthdate have been changed with the obviousness of a child's hand; the other, the sight of Gabor in the courtroom modeling the outfit she was arrested in—a bolero jacket-dress of hilarious froufrou.

But boredom soon sets in. About halfway through, even those with an appetite for celebrity sensationalism are going to feel sated. As readers of the national tabloids know all too well, nothing dates faster than last week's gossip. *The People vs. Zsa Zsa Gabor* is certainly not a video for posterity—except maybe as part of Gabor's personal library. (IVP/Tri-Coast International is at 1020 Pico Blvd, Santa Monica, CA 90405.)

Robert DiMatteo is a movie and TV critic for United Features Syndicate.

NO BULL

FOR ORDERS ONLY
800-777-1707

All Other Information
201-566-7100 or 201-566-4455
WE'LL BEAT ANY REAL USA PRICE

ALL ITEMS INCLUDE ALL MANUFACTURERS
FACTORY PACKED ACCESSORIES
& MANUFACTURERS USA WARRANTY
"ABSOLUTELY NO GRAY MARKET"
ABSOLUTELY NO GAMES

CAMCORDERS

PANASONIC

PV500 779
PV510 CALL
PV520 CALL
PV530 1189
PV535 CALL
PVS350 1219
PVS545 CALL
PVS550 CALL
PVS575 CALL
PV120, \$140, \$160 CALL

INDUSTRIAL

AG460 LOWEST
AG1830 PRICES
AG1960 CALL
T V PAL AUDIO CAM

CAMCORDERS

SONY

CCDF-35 CALL
CCDF-45 FOR
CCDF-70 BEST
CCDV-99 Hi PRICE
BETA CALL
VHS FOR
TR-5 BEST
ALL SONY PRICE

CANON

AT CALL
H460, 660 CALL
E440, 640 CALL
E30 CALL
E80 CALL
ALL ACCESSORIES CALL
35MM CAMERAS CALL

CAMCORDERS

RCA

CC320 ROCK
CC360 BOTTOM
All Models PRICES
ALL LOWEST
Magnavox PRICES

RICOH

R630 CALL
R850 CALL
R800Hi IN STOCK

MINOLTA

8-80 LOW-
8-81 EST
V-10R PRI-
V-11 CES

CAMCORDERS

JVC

GRS77 1029
GFS550 969
GRS707 1409

KYOCERA

KDM-710 CALL
S820 CALL
KD-5010 CALL
KDH-130 CALL
KDS-530 CALL

AZDEN

QUASAR CALL
CHINON CALL
TOKINA CALL
ZENITH CALL
G.E. CALL

VCR'S

PANASONIC

NEW MODELS CALL
PVS4864 CALL
PV4920 289
PV4924 CALL
PV4930 CALL
PV4960 CALL
PV4970 CALL
PVS4980 CALL
PVS4990 CALL
INDUSTRIAL CALL
ALL RADIOS CALL

MITSUBISHI

U-51 469
U-61 CALL
U-71 CALL

VCR'S

RCA

VR620 LOW-
VR625 EST
VR640S PRICES
VR695 IN
VR700 THE
NEW MODELS USA

JVC

HRS5000 CALL
HRD850 479
HRS8000 809
HRS10000 CALL
NEW MODELS CALL

TOSHIBA

H845 CALL
SV-F990 1295

AUDIO & FAX

Videonics Editors CALL

KENWOOD

PIONEER CD

PDM510 248
PDM710 369
All Laser CALL
CLD1070 399

PIONEER RECEIVERS

7500 CALL
9300 519
9500 609

FAX PHONES

Murata 1200 489
Sharp F0220 629
Sharp F0300 669
ALL FAX CALL

CAMCORDER SPECIALS

8MM Complete Kit 699
VHS-C, Complete Kit
..... 649
VHS Complete Kit 699
Super VHS Complete Kit
..... 769

VCR SPECIAL

ZENITH 610
6 Head, Hi-fi,
Flying Erase Head,
Digital Special Effects &
Picture in Picture (P.I.P.)
While They Last \$549.00

VCR SPECIALS

2 Head O.S.P. 219
Super VHS Deck 449
Super VHS/6 Head, Hi-fi
..... 539
VHS or 8MM leather bag
..... 59

PIONEER SPECIALS

PD 6300 219
VSX 7300 424
VSX 9300 519
SX7 Surround Spkrs. 89
CSC 300 Spkrs. 49

CAR STEREO

Pioneer, Sony, Hi Comp,
Sherwood, Car Alarms,
Kenwood, JVC, Philips,
Toshiba & All Others
GET YOUR BEST PRICE &
CALL FOR LOWER PRICE

ADVENT SPEAKERS

In/out Minis, Mini,
Baby 2, Protogy,
Protogy Tower, Legacy II,
Maistro, Prodigy
LOWEST PRICES
JAMO CALL

Thousands of
Items Not Listed
Call for a
**NO GAMES
PRICE**

WALKMAN • TELEPHONES • ANSWERING MACHINES • COPIERS • 35MM SLR • AUTOFOCUS • LENSES • ALL VIDEO ACES • AZDEN • BESCOR • CASES • CASES & VIDEO LIGHTS
All merchandise shipped Factory Fresh. Returns OK within 10 days of receipt exactly as received. Shipping and handling non-refundable. Call for return authorization number. Returns subject to restocking fee. Merchandise subject to price and availability changes. Mail orders only. All prices reflect rebates where applicable and are for check or money order. Overnight delivery and C.O.D. available. MasterCard, VISA & American Express.

K.B. VIDEO & ELECTRONICS

24 Hour Fax Order Line 1-201-566-8234
For Orders only 1-800-777-1707
Technical Info. call 201-566-7100
OPEN SUN - THURS 10-10, FRI 9-5
PLAZA 34, 100G Hwy. 34, Matawan, N.J. 07747

COD

SUBSCRIBE TO VIDEO REVIEW AND SAVE OVER \$43 OFF THE SINGLE COPY PRICE!

There's no other magazine like
VIDEO REVIEW and you can have a full year
delivered to your home at these Special Prices!
**Call Toll-Free 1-800-234-8193
for Fast Service!**

Add \$4 per year for postage in Canada, \$20 per year
in all other foreign countries, US currency only.
Please allow up to 60 days for delivery of
first issue. Regular annual basic sub-
scription price is \$15.97.

YES! Begin my subscription to VIDEO REVIEW for:

- ☐ One year (12 issues) for \$9.97. SAVE OVER \$20!
☐ Two years (24 issues) for \$16.97. SAVE OVER \$43!
Savings based on annual single-copy price of \$30.

Mr./Mrs./Ms.

Please print full name

Address

City

State

Zip

- ☐ Payment enclosed
☐ Bill me later



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

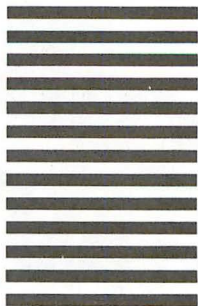
BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 1226 NEW YORK, NY

POSTAGE WILL BE PAID BY ADDRESSEE

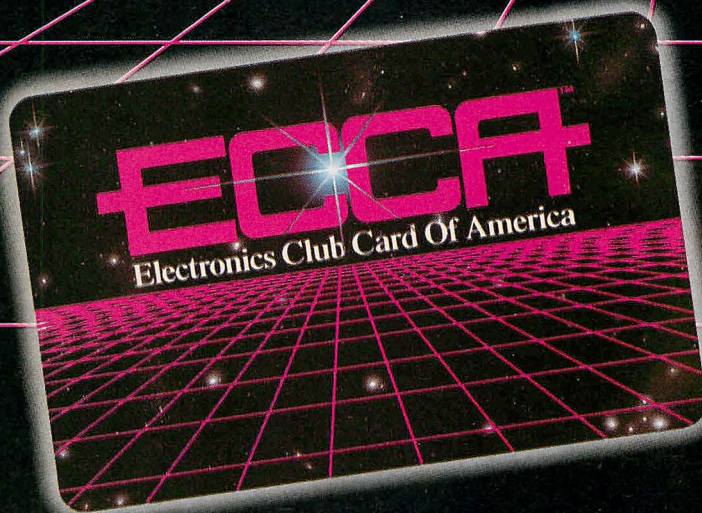
**Video
Review™**

P.O. Box 50148
Boulder, Colorado 80321-0148



ECCA...Electronics Is Our Business

The Electronics Club Card/Charge Card of America



A New Dimension In Audio/Video Purchasing Power...Unequalled Buyer's Protection!

The ECCA Club Card...

- **FREE 5-Year Protection Plan—Full Parts and Labor...**with every major audio/video club purchase!
- Protection from Obsolescence and Incompatibility on all New audio/video purchases! Revolutionary 5-Year Guaranteed "Top Dollar" Trade-In/Upgrade Privileges!
- Trade-In all your Old equipment no matter where or when you purchased it, under ECCA's "Never Obsolete" Guarantee!
- 30-Day Satisfaction Guarantee...No hassle...no questions! If, for any reason, you're not satisfied with your purchase, just return it within 30 days for a full refund or exchange...that's ECCA's Member Satisfaction Guarantee!
- Plus many, many more exclusive club benefits!

The "ECCA PLUS" Charge Card...

- Up to \$10,000 credit line!
- No annual fee!
- 90 days same-as-cash on your first purchase! (Minimum monthly payment required.)
- Low minimum monthly payment!
- Doesn't tie-up other charge cards! "ECCA PLUS" is an additional line of credit.
- Bonus Discounts—10% off selected software products when you use your "ECCA PLUS" card:
 - Laser discs
 - CDs
 - Blank video tapes
 - Pre-recorded movies

CALL TODAY! 1-800-933-0400, EXT. 1491, FOR YOUR FREE 64-PAGE CATALOG PLUS CLUB AND CHARGE CARD INFORMATION.

FREE Catalog Coupon

☐ Please send my FREE 64-Page ECCA Catalog, plus Club and Charge Card information.

Mail to: ECCA

1510 North State St.
Bellingham, WA 98225

Name

Address

City

State Zip

ECCA Protecting Your Electronics Investment.

For additional information, circle No. 143 on Reader Service Card.

K I D V I D

JOE'S FIRST VIDEO ★★☆☆

Joe Scruggs. Directed by Jeff Lee, Fred Kuentz and Beverly Guhl-Williams. 1989. (Shadow Play cassette, 31 min., Hi-Fi stereo, \$19.95)

BY WILLIAM LIVINGSTONE

For several years singer/songwriter Scruggs has been amusing children and their parents in live performances and on audiocassettes. His first video release consists of nine of his most popular songs, which he sings on the soundtrack while the story of each song is presented visually with animated characters or through a clever combination of live actors with animation or photographic special effects credited here as "Photomation."

Warm-voiced and tender, Scruggs has a rare ability to see the world with a child's concern and a child's humor. "What Do They Do with the Children" is a reassuring song about kids who become separated from their parents in public places, and "Skateboard" is an amusing account of what happens when a boy gives his mother a skateboard for her birthday. The poetic "In the Freezer" tells wistfully of a wish to prolong the life of a snowman.

When shown to the viewing panel in my

family (three children ages five, eight and 11), *Joe's First Video* passed the acid test—all three judges (even the blase 11 year old) asked to see it again immediately. Their favorite here is Scruggs' biggest hit "Goo Goo Ga Ga."

Visually, this colorful program moves with a pace that is fast enough to hold the interest of the young. Musically, it is sophisticated in a way that appeals to adults without annoying the children. It has been said, quite accurately I think, that Joe Scruggs sings to the child in all of us.

KARATE FOR KIDS ★★☆☆

Joseph Pagliuso. Directed by Rudiger Barth. 1986. (True North cassette, 40 min., Hi-Fi mono, \$19.95)

BY GREGORY P. FAGAN

Karate for Kids effectively dispels the myth that karate is primarily a tool used for freeing captive scientists from madmen bent on world domination. The affable director of the US Karate Organization, Pagliuso, narrates the program and acts as instructor throughout. He slowly walks through each of the basic movements, which are then performed by a group of young students. Snappy production values assure participating viewers a moderate degree of exercise.

After one viewing, this reviewer summoned a nearby niece and nephew, ages nine and seven, respectively, for a more realistic evaluation—which proved a very illuminating move. As our test children eagerly followed the tape, Uncle Greg had to stop the tape after every exercise and say, "No, balance your...keep this arm...watch out for the..."

Parents weighing the merits of a long-term investment in karate training for their little ones will find this tape an especially good deal.

WIKI WAKI SPORTS ★★☆☆

Animated feature. No director credited. 1989. (Hanna-Barbera cassette, 80 min., Hi-Fi mono, \$29.95)

BY GENEVIEVE A. KAZDIN

Yogi Bear goes fishing, Wally Gator plays baseball, Huckleberry Hound bowls and Augie Doggie and Daddy Doggie deal with the aftereffects of a baseball game. But it's Fred Flintstone's discovery of surfing that's the most fun here—especially as Jimmy Darrock (the singing life-guard) has to rescue him again and again and again. Most kids will enjoy these silly cartoons. And, of course, parents who grew up with Fred, Barney and the rest will have fun too.

TOTAL POST-HOLIDAY CLEARANCE!

Now Buy The Most Popular Name Brand Merchandise At Clearance Prices!
Call Today For The Lowest Available Price! We Can't Be Beat!



Friendly Service Before & After The Sale!

- Factory Authorized Dealer
- Shipping within 24 hrs.
- No grey goods.
- Federal Express available regardless of price.
- All products are factory fresh with full manufacturers USA warranties.

SONY

Complete Line of Sony TV's, CD's, Receivers, Tape Decks & Camcorders in Stock!

CCD-F35 CDP-C24
CCD-F45 CDP-C26
CCD-F50 STR-AV290
CCD-SP7 TCW-190

Southwest's Largest Sony Camcorder, Video, TV & Stereo Dealer

QUASAR

CAMCORDERS

VM-27 VM-33
VM-32 VM-37

VIDEO RECORDERS

VH-5290 VH-5495
VH-5291 VH-5590
VH-5390 VH-5595
VH-5490 VH-5985

PANASONIC

CAMCORDERS

PV-500 PV-S575
PV-502 PV-S565
PV-510 PV-120
PV-520 PV-S140
PV-530 PV-S160
PV-S540 AG-180
PV-S550 AG-450

VIDEO RECORDERS

PV-2900 PV-4960
PV-2912 PV-4962
PV-4920 PV-4970
PV-4924 PV-S4980
PV-4926 PV-S4990
PV-4930 AG-1830
AG-1960

Call Toll Free For The Lowest Price

5 Year Nationwide Extended Warranties Available

Largest Southwest Authorized Dealer For:

SONY Canon

Panasonic



GENERAL ELECTRIC



RCA JVC

VIDEONICS Quasar

MAGNAVOX

MURATA PIONEER

PIONEER

CD LASER VIDEOS

CLD-870 CLD-2070
CLD-1070 CLD-3070

RECEIVERS

VSX-7500S VSX-9500S

TV/VCR COMBOS

PANASONIC
PV-M749-7
PV-M1328-13
PV-M2028-20
QUASAR VV-8213-13
VV-8220-20, VV-9407-7
MAGNIN MVR-9500-13

JVC

CAMCORDERS

GR-A1U GR-S77U
GR-60U GF-500U
GR-S70U GR-S707U

VIDEO RECORDERS

HR-D320 HR-S5000U
HR-D520 HR-S5500U
HR-D600 HR-S6600U
HR-D750 HR-S8000U
HR-D850 HR-S1000U

MAGNAVOX

CAMCORDERS

CVK-300 CVK-320
CVK-310 CVK-321
CVK-315 CVK-332

VIDEO RECORDERS

VR-9700 VR-9846
VR-9820 VR-9860
VR-9822 VR-9861
VR-5837 VR-9880

FAX PHONES

MURATA

1200, 1600, 1800
PANASONIC KX-F80,
KX-F100, KX-F120,
KX-F220

VIDEONICS

DirectED Plus

RCA

CAMCORDERS

CC-260 CC-310
CC-280 CC-311
CC-286 CC-320
CC-360

VIDEO RECORDERS

VR-270 VR-620HF
VR-295 VR-625HF
VR-490 VR-640HF
VR-495 VR-695HF
VR-700HF

GENERAL ELECTRIC

CAMCORDERS

CG-9825 CG-9911
CG-9906 CG-9915
CG-9908 CG-9920
CG-9910 CG-9925

VIDEO RECORDERS

VG-7610 VG-7685
VG-7620 VG-7925
VG-7675 VG-7980
VG-7985

CANON

CAMCORDERS

E-30 E-640 H-460
E-460 E-808 H-660 A-1

We Also Carry A Full Line of Batteries, Microphones, Tripods, Wide Angle Lenses, Sound Mixers, AC Lights, AC/DC Lights, Tapes, & Much More!

AV DISTRIBUTORS

1-800-843-3697

Hours: Mon.-Sat. 9 a.m. - 7 p.m. C.S.T. • Closed Sunday
If Busy Call (713) 338-2575

1355 W. Bay Area Blvd. Webster, Texas 77598 • FAX (713) 338-2200



P R E V I E W S

ACTION-ADVENTURE
INDIANA JONES AND THE LAST CRUSADE (1989) Sean Con-

Indiana's last? Don't bet on it.

nery joins Harrison Ford in a quest for the Holy Grail in the latest Spielberg-Lucas megahit. Rated PG-13. (*Paramount*, Feb. 1, \$24.95)

THE KARATE KID PART III (1989) Perennial pubescent Ralph Macchio and superannuated sensei Pat Morita on opposite sides this time? Can it be? Rated PG. (*RCA/Columbia*, Jan. 24, \$89.95)

KICKBOXER (1989) Belgian beefcake Jean-Claude Van Damme shows off his athlete's foot. Rated R. (*HBO*, Jan. 25, \$89.99)

LETHAL WEAPON 2 (1989) Mel Gibson and Danny Glover ain't gonna play Sun City as they take on a South African drug syndicate. Rated R. (*Warner*, Feb. 8, \$24.98)

THRILLERS

THE PACKAGE (1989) Gene Hackman, Joanna Cassidy and Tommy Lee Jones are wrapped up in a plot to sabotage *glasnost*. Rated R. (*Orion*, Feb. 22, \$89.98)

HORROR

HALLOWEEN 5: THE REVENGE OF MICHAEL MYERS (1989) Murderous Michael is finally unmasked! With Donald Pleasence, Ellie Cornell, Danielle Harris. Rated R. (*CBS/Fox*, March 1, \$89.98)

HOWLING V: THE REBIRTH (1989) More lycanthropic lunching. With Philip Davis, Victoria Catlin. Rated R. (*IVE*, Feb. 22, \$89.95)

THE NIGHT VISITOR (1989) Chronic liar Derek Rydall vs. the Devil himself. With Elliott Gould, Shannon Tweed. Rated R. (*MGM/UA*, Jan. 23, \$79.95)

PHANTOM OF THE MALL: ERIC'S REVENGE (1989) Melody screams her way to a new job. With Morgan Fairchild, Kari Whitman. Rated R. (*Fries*, Feb. 14, \$89.95)

RABID GRANNIES (1989) Frothing matrons do their dirty work. With Danielle Daven, Francoise Moens, Anne Marie Fox. Rated R. (*Media*, Jan. 24, \$79.95)

SCI-FI

ALIENATOR (1989) It's a trinomial slugfest when an android hunter (part-Terminator, part-RoboCop and all woman) complicates life for Jan-Michael Vincent and John Phillip Law. Rated R. (*Prism*, Jan. 23, \$79.95)

SLIPSTREAM (1989) Mark Hamill battles a celestial bounty hunter and his mysterious prisoner. With Oscar polishers Ben Kingsley, F. Murray Abraham. Rated PG-13. (*MCEG/Virgin*, Jan. 24, \$79.95)

COMEDY

BILLY CRYSTAL: MIDNIGHT TRAIN TO MOSCOW (1989) Crystal works the original borscht belt. (*HBO*, Jan. 25, \$59.99)



Out for kicks: Kickboxer's Van Dam vs. tough guy with ponytail.

ELVIS STORIES (1988) Impersonator Rick Saucedo stars in skits as the rock star who won't stay dead. With John Cusack, Mojo Nixon. (*Rhino*, now available, \$14.95)

MUTANT ON THE BOUNTY (1989) This *Bounty* is a spaceship. Kyle T. Heffner sparks its interstellar mission. Not rated. (*South Gate*, Feb. 15, \$89.95)

PARENTHOOD (1989) Director Ron Howard follows a middle-American family's foibles and festivities. With Steve Martin, Mary

Steenburgen, Dianne Wiest, Rick Moranis, Jason Robards, Tom Hulce. Rated PG-13. (*MCA*, Feb. 8, no list price)

MUSIC-DRAMA

BERLIN BLUES (1989) That's the German music capital, not Irving. Singer Julia Migenes is caught in a love triangle with her music director and a pianist who can't decide between Mozart and rock. (*Cannon*, Feb. 14, \$79.95)

EDDIE AND THE CRUISERS II: EDDIE LIVES! (1989) Michael Pare returns as another rock star who won't stay dead. Rated PG-13. (*IVE*, Jan. 11, \$89.95)

DRAMA

CHILDREN IN THE CROSSFIRE (1989) Can a US visit undo the hate they learned in Northern Ireland? With Karen Valentine, Charles (*Hill Street Blues*) Haid. Made for TV. (*Vestron*, Jan. 10, \$79.98)

THE SHOUT (1980) Alan Bates play a mysterious visitor who changes the lives of Susannah York, John Hurt and Tim Curry. The first feature movie ever released on home video *before*

FAMILY CLASSICS

THE HARDY FAMILY (1939-'43) Mickey Rooney as the rambunctious teen cutup, Andy Hardy, in six of the popular comedy series—teaming him with Judy Garland (*Love Finds Andy Hardy*, *Andy Hardy Meets Debutante*, *Life Begins for Andy Hardy*), Esther Williams (*Andy Hardy's Double Life*), Kathryn Grayson (*Andy Hardy's Private Secretary*) and Ann Rutherford (*Andy Hardy Gets Spring Fever* and the rest). (*MGM/UA*, Jan. 23, \$19.95 each)

SERIALS

JESSE JAMES RIDES AGAIN (1947) A pre-*Lone Ranger* Clayton Moore rides the frontier for 13 chapters. (*Republic*, Jan. 30, \$29.95 for two-cassette set)

MUSIC

HANK WILLIAMS JR.: FULL ACCESS (1989) Country-boy Williams' live Atlanta concert from February 1989, intercut with documentary footage. (*Cabin Fever*, now available, \$14.95)

SPORTS

NBA AWESOME ENDINGS (1989) A compilation of buzzer-beating buckets, last-minute dunks and classic comebacks. (*CBS/Fox*, Jan. 18, \$14.98)

NBA SUPERSTARS (1989) Upbeat action footage set to the music of Janet Jackson, Whitney Houston and others. (*CBS/Fox*, Jan. 18, \$14.98)

FITNESS

JANE FONDA'S LIGHT AEROBICS AND STRESS-REDUCTION PROGRAM (1989) ViRA-winner Jane's newest is a multipurpose program for folks with busy schedules. (*Warner*, Jan. 4, \$29.98)

THE FIRM AEROBICS WORKOUT WITH WEIGHTS, VOL. 3 (1989) Another ViRA winner's followup, with Sandahl Bergman stressing "pylometrics." (*Meridian*, now available, \$49.95)

KID VID

BE MY VALENTINE, CHARLIE BROWN (1970s) Will Charlie get a Valentine this year from the little redhead? Lucy is no help. (*Hi-Tops*, Jan. 10, \$14.95; or \$19.95 in a two-cassette set with *It's Your First Kiss*, *Charlie Brown*)

FAMILY CIRCUS: A SPECIAL VALENTINE (1978) Billy, Dolly, Jeffy and PJ try to outdo each other's Valentine greetings to Mom and Dad. (*FHE*, Jan. 11, \$9.95)

...CRACKDOWN

Continued from page 38

issued against the law, but similar bills are under consideration in Illinois, Hawaii, North Carolina and Ohio.

Up until now, the toughest bills have been targeted at obscenity, a specialized segment of the video marketplace. Legislation that would have an effect on mainstream movies has been confined to regulating the access minors have to relatively explicit material, such as the state bill passed in New York prohibiting the sale or rental of a videocassette without a rating displayed on its packaging. The question remains whether future laws will have a more severe impact on R- or even PG-13-rated motion pictures. Civil libertarians, such as Laurie Clark, fear that current legislation is just a first step down a slippery slope toward state-sponsored censorship.

Are the anti-pornography advocates really interested in broader regulation? In its current form, the Pornography Victims' Compensation Act—the federal civil liability bill popularly known as the Bundy Bill—does not limit itself to obscene material. As a result, distributors of all tapes that feature a combination of explicit sex and violence could be sued by sex-crime victims. The wording of the bill may change, but the thinking behind its current draft is consistent with feelings of some decency groups.

Bill Johnson, Michigan director of the American Family Association, points out that R-rated movies such as the *Nightmare on Elm Street* and *Friday the 13th* series have "gone too far." As for the question of whether the government should do more to regulate R-rated material, he says, "To some degree it would be a good thing to have more government involvement." In the meantime, Johnson advocates putting pressure on local video stores to show more responsibility about some R-rated movies, "boycotting in some cases, picketing in other cases."

Leery of this kind of outlook, the MPAA and many video companies are trying to defuse the situation by finding effective ways to self-regulate the home video market. Two years ago, the Film Advisory Board (FAB) and the Independent Video Programmers Association introduced a new rating system that was intended to satisfy consumers who were unhappy with the vagueness of the MPAA ratings. The system, now run exclusively by the FAB, provides extensive information about a videocassette's content, including the degree of violence, nudity, profanity and drug use found in a program. Among the videocassettes to receive this sort of rating are many horror/exploitation titles, such as Magnum Entertainment's *Revenge of the Living Zombies*, which usually feature all the explicit elements. Video distributors often take this route in order to avoid the

Continued on page 88

VIDEO REVIEW'S Guide To Your Mail-Order Rights

As a service to our readers, we offer the following guidelines and suggestions concerning your rights as a mail-order buyer.

10 TIPS FOR BUYING BY MAIL

Mail-order advertisers in *Video Review* offer a large variety of video and consumer electronics products at some of the most attractive prices available anywhere.

1. Before ordering, be sure you understand the company's return policy. Read the advertisement carefully and make sure everything is spelled out in detail.
2. Find out if warranties, shipping, handling and insurance costs are included in the quoted price. Does the price as listed include a rebate?
3. Keep a record of your order including: the company's name, address and phone number and information about the item you purchased. Save your canceled check or a copy of your money order.
4. If you order by telephone and use a credit card, be sure to keep the same detailed information.
5. Never send cash through the mail. Send a check or money order. Many companies also accept credit card charges, but then special credit rules apply.
6. If merchandise is damaged, contact the mail-order company immediately. If you're asked to return the product, get a shipping receipt.
7. If you return merchandise for any reason, *always* get a receipt from the shipper.
8. If you don't receive your order because your package is lost in transit, the mail-order company should take responsibility for tracing it.
9. If your prepaid order doesn't arrive when promised, you may cancel the order and get a full refund. If the company didn't give you a delivery date in its solicitation, the company must ship your order within 30 days of receipt.
10. If you cancel a mail-order purchase charged on your credit card, the seller must credit your account within one billing cycle following receipt of your cancellation request.

PLANET ELECTRONICS
IF YOU FIND A BETTER DEAL, NOBODY BEATS US. WE'LL BETTER OUR DEAL!
38411 Ford Road, Westland, MI 48185 800-247-4663 IN MI CALL (313) 467-2235

SPECIALS

CAM * SIMO
POCKET
Carrying Holster for Camcorders
Provides Instant Access • Drawing String Cover • Compartments for Spare Batteries and Tapes
\$34.95

Integrated Video Lighting System *
50 Watt DC Quartz Halogen • Battery Pack • Attaches Underneath Camcorder • Battery Also Doubles as Power Source for Virtually All Camcorders
\$119.95 SIMO

RICOH
HI BAND
450 Lines of Resolution • 1/10,000 Shutter Speed • 8x Zoom • Pro Mic Date/Time • Special Effects/Tilting • Fades Titles/Scenes • Still Slow/Mo/Frame Advance • HI BAND • 4 Lux
R-800H PLEASE CALL

RICOH
8x Zoom • 1/4,000 Shutter Speed • Audio/Video Speed • 4 Lux • Date or Time Stamp • Superimpose 4 Titles
R-850 PLEASE CALL

MINOLTA
VHS • 3 Lux • 6x Zoom • 1/2 Inch CCD • 1/1,000 Shutter Speed • Auto Focus • Auto Exposure • Auto White • Audio/Video Fade
V10 PLEASE CALL

MINOLTA
8mm • 4 Lux • 1/1,000 Shutter Speed • Audio/Video Fade • Flying Erase Heads • 8x Zoom
881 PLEASE CALL

VIVITAR
All in 1 Transfer Photos/Films/Slides to Video Tape
UVC-1 PLEASE CALL

LASER
MULTIDISC PLAYERS NOW IN STOCK PLEASE CALL

GE
3 Lux • Flying Erase Head 8x • Built-in Speaker • Audio/Video Dub • Macro Focus • Time Lapse • Auto Date Stamp • Auto White Balance • Digital Speed Effects
CC9915 TOO LOW TO PRINT PRICE

GE
1 Lux • Flying Erase Head 8x • Built-in Speaker • Audio/Video Dub • Macro Focus • Time Lapse • Auto Date Stamp • Auto White Balance • Digital Speed Effects
CC9920

SUNPAK
2 Hr. Quick Charge • 25-35 Minutes • 18 to 30 Watt Halogen • Auto Sensor • Adjusts to Accurate Lighting
AUTO CV300 \$144

OLYMPUS
8mm • 420 Lines • 360,000 Pixels • 6x • 7 Lux • Plezo Auto Focus • Fly Erase Head • Multi Shutter Speed
VX803 PLEASE CALL

TOSHIBA
PRO
SVHS • HiFi • 4 Head • 11 Digital Effects • Jog & Shuttle Dial • Optical Scanner • Character Generator • Synchro Edit
SVF 990 PLEASE CALL

AZDEN
TRANSFER-IT *
Now you can preserve your home movies on video tape easily and economically • Converts home movies and slides to video • Large 8x10 screen
REG\$39.95 SALE \$29.95

COPY CAM
Camcorder • Enhancer • Increases Video Sharpness and Clarity with Sharpness Control • Balances Audio w/Audio Zoom
\$44 *

AUDIO/VIDEO MAESTRO
Enhance Video Stereo Audio Mixer
\$69 AMBICO V0629 *

800-247-4663

For additional information, circle No. 30 on Reader Service Card.



5 STAR

C.O.D. RATING

WELCOME

PLANET

IF YOU FIND A BETTER DEAL

38411 Ford Road, Westland, MI 48185

NOBODY BEATS US

ELECTRONICS

WE'LL BETTER OUR DEAL!

800-247-4663 IN MI CALL: (313) 467-2235

**MORE DETAILS
IN CATALOG
\$3.00
REFUNDABLE**

SONY

Full Video Line

CAMCORDS
BETA

RCA

Full Video Line

CALL FOR
ALL MODELS

CAMCORDERS AND VCR'S

NEC

We Carry The
Full Video Line

RICOH

Please Call

OLYMPUS

Full Video Line

MINOLTA

All Models

KYOCERA

Please Call

JVC

We Carry The
Full Video Line

TOSHIBA

Please Call

3 OR 5 YEAR WARRANTY FOR VCR/CAMCORDS
NO DEDUCTIBLE - ALL PARTS & LABOR - \$69/3 YRS. \$99/5 YRS.

Panasonic

Full Video Line

CALL FOR
ALL MODELS

Canon

Full Video Line

CALL FOR
ALL MODELS

Panasonic

AG-450



SVHS Record/Playback • Piezo Auto Focus • Auto White Balance • 10x Power Zoom • 3 Speed Shutter • Flying Erase Head • Color Balance Control • Iris Control • Fade • Auto Time/Date/Recording • 360,000 Pixels 420 Lines Of Resolution • 7 Lux

Panasonic

AG-180



Piezo TTL Auto Focus • Auto Iris w/Manual Override • Self Timer Recording • Interval Recording • Camera Search Function • Rotary Erase Head • A.T.W. • Auto Time/Date/Recording • 6x Zoom • Adjustable High Shutter Speed • High Capacity CCD Chip

Panasonic

AG-1960



SVHS • Super 4 Head Jog/Shuttle • Rotary Erase Head • Synchro Edit • Color Level Control • Auto Repeat • Time/Blank Search • Tape Remaining Indicator • Digital Tracking • Linear Time Counter

Panasonic

AG-1730



VHS HiFi • Audio Dub • Digital Tracking • MTS S-AP • Jog Shuttle • Repeat Playback • 8 Event 1 Month • Index Search • Intro Scan • 90 DB • Pro Studio Quality Dub

Panasonic

PRO MONITOR CT 1381VY



13" Color S-Jacks

CITIZEN

COLOR VIEWFINDER



See your video productions in color through 3" LCD monitor
\$169. *

AMBICO PRO

FLUID HEAD TRIPOD



\$99. *

AMBICO

AUTO FOCUS



Telephoto 1.5 Wide Angle • 5

\$98.95 FITS 99% CAMCORDS

JVC

CHARACTER GENERATOR



Universal Titler Adds Titles With Ease to Any System • 4 Character Sizes • 124 Characters • 6 Page Memory • 6 Speed Scroll • 20 Character/Line • 7 Lines/8 Page CG-V600

189.95 *

NOBODY BEATS US

WE WELCOME CALLS!

IF YOU FIND A BETTER DEAL — WE'LL BETTER OUR DEAL!

WE SHIP C.O.D.!

800-247-4663

AZDEN Pro Mics VOTED #1



WMS-PRO
VHF Freq. 174-210MHz
Dual Frequencies
Range 300 Feet
2 Mic System
Professional Hand-Held Mic
Electret Condenser Clip-on Mic
PLEASE CALL



WMS-20 II
Dual Frequencies
Range 100 Feet
Comes with 2 Mics • Hand-Held Mic • Plus Clip-on • Plug Either Mic into the Wireless Transmitter
\$98.



ECZ600 \$59.
Electret condenser zoom mic w/dual pattern set to the long position and it acts as a sound beam, letting you zoom in on your subject, cutting out side noises. In the short position it acts like a wide-angle mic.



AZDEN
Audio/Video S-VHS switcher w/ audio mixer
4 in/2 out a/v source selector • 2 SVHS input & output terminals • Audio mix control for adding narration or music while dubbing AVS20
PLEASE CALL

VIDICRAFT

Deliberately Excellent



VIDIMATE
The perfect companion for camcorders. Sharpen and enrich all video images. Includes image enhancement, color correction, and brightness control. Adds narration or background music.
VDM-200 \$239.95

AUDIO MIXER

WITH AUDIOVIDEO FADE



89⁹⁵
SOUNDS RIGHT
Audio mixer—combines up to 3 sources of sound at same time, stereo or mono. Audio/video fade. Includes microphone.

VIDEONICS

EDITOR Scenes added and cut. Crisp and clear
CHARACTER GENERATOR 12 types of titles, styles. 64 colors super-imposed over video
GRAPHIC GENERATOR Birthday cake, Christmas TV set, Kyohe, others. 22 total
SPECIAL EFFECTS GENERATOR 17 types of fades/wipes • 3 speeds • 64 colors
PRO ED NOW AVAILABLE



SONY VIDEO PROCESSORS

XV-T500 Digital video superimposer. Provides 6 colors for characters, outlining, and shading. audio mixing function, and reverse image function.
XV-D300 Digital effector includes field memory device with zoom, multi-stop, and special art effects.
XV-C700 Multi-color corrector with joystick, negative/positive conversion for film to video transfer. Audio/video fade. 8-color generator. 15 wire patterns.

JVC VIDEO PROCESSORS

JX-C7 Video Corrector with joystick. Includes enhance, audio/video fade, video stabilizer, stereo audio input/output jacks for Hi-Fi VCR's.
JXS-V55 Video Editing Processor with 16 wipe patterns, 8 colors, color balance with joystick, enhance, audio/video fade, audio mixing and more. SVHS

AMBICO

SPECIAL EFFECTS GENERATOR



FADES AND WIPES
CALL FOR DETAILS

AMBICO

REWINDS & CLEANS



\$59.95

BOGEN

3018 • MONO POD • 29
3127 • VIDEO DOLLY • 64
3124 • MICRO TRI • 114
3165 • MICRO TRI • 119
3163 • FLUID PRO • 129
3161 • FLUID PRO • 149
3140 • FULL PRO • 199
3144 • SHOULDER MOUNT • 39
3147 • HANDS-FREE PRO • 99



TDK Video Tape

MAXELL • JVC • SCOTCH
ALL LENGTHS • ALL GRADES
VHS • SVHS • BETA • 8 mm • Hi 8 mm
— Please call for lowest prices —

OPTEX

Hands-Free Camcorder Support
Sits Comfortably on Shoulder
Great Stability!
\$49.

AMBICO

The Director



Converts 8mm Film to Video V-0612 \$49.95

AMBICO

30W Quartz-Hal open Light • Provides 20-25 Minutes of Lighting
• AC Adapter (Included) • NiCd Battery Recharges Up To 1,000 Times • Recharger Included
AC/DC LITE \$119.95

PRO-LENSES

2x 4x 5x
2.5-5x
Multicoated Up To 16 Element Design

RECOTRON

COLOR PROC. AMP
Enhancer • Stabilizer
Video Processing Center
Macro-Buster
V615M * \$189.

AMPLIFIER BOOSTER BOX

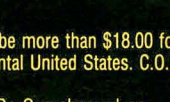
Maximizes picture quality when duplicating video tapes • Amplifies video signal up to 80dB • Gold connectors for optimum conductivity • For stereo or mono use
\$39.

CamPod

Lightweight, Video Camera Monopod
\$39.95

AMBICO

The Imager



Converts Photos to Videos \$59.95

RULES & QUESTIONS & FACTS ABOUT MAIL ORDER

- U.S. Warranty.
- Always compare Delivered Price.
- Is the Merchandise Factory Fresh?
- How are Defectives Handled?

- Will others ship same day?
- Did the competition try to switch your chosen model?
- How long has the competition been in magazine?

*** ASK ABOUT FREE DELIVERY**

- Shipping and Handling should never be more than \$18.00 for a 15 lb. box anywhere in the continental United States. C.O.D. is only \$2.75.
- Insurance is 25¢ per \$100. Don't Be Overcharged on the Shipping.

For additional information, circle No. 30 on Reader Service Card.

TAPE CITY

Division of G&G Technologies, Inc.
AUTHORIZED DEALERS FOR ALL THESE FINE PRODUCT LINES:

Future Video Edit Controllers	Amiga Computers	Jazz Digital Effects
Panasonic Consumer Video	<div style="border: 1px solid black; padding: 10px; text-align: center;"> <p>We are dealers for the entire Panasonic Professional/Industrial Video line.</p> <p>Our knowledgeable, friendly sales staff will help YOU with YOUR video needs.</p> <p>Call us TODAY for the BEST advice & the BEST price!</p> </div>	Ikegami
Panasonic CCTV		Stantron Racks
Ricoh 8mm		JVC Pro Video
Panafax Fax Machines		Lowel Lights
Bretford Carts		Winsted Furniture
Instant Replay Multi-system VCRS	Crosspoint Latch Switchers	Bogen Tripods
		Panasonic Computers & Printers

201-288-8900 (In New Jersey) **800-422-2920 ext300** 201-288-6881 (Fax)

333 North Street, Teterboro, New Jersey 07608
Store hours are Monday-Friday, 9 AM- 5:30 PM (EST)
We accept MasterCard, Visa, Amex and CODs.

* This month's fine print special: Fuji SuperVHS T120 \$87.50 per case of 10! *

For additional information, circle No. 7 on Reader Service Card.

SAVE

40-60%

DISCOUNT VIDEO & AUDIO

**One Stop
Shopping for all
your electronic
needs**

**SHOPPER'S
VIDEO & AUDIO
WAREHOUSE**

1741 Cedardale Road, Mt. Vernon, WA 98273

•5 Year Extended
Warranties Available
•24 Hour Shipping Available
UPS, Federal Express

HITACHI
TOSHIBA
SONY
NEC
OLYMPUS
MAGNAVOX
CHINON
PIONEER
MINOLTA
Technics
Panasonic-Industrial

YAMAHA
Canon
ZENITH
Quasar
JVC
Panasonic
VIDEONICS
KODAK
GE



All Accessories...
VISA, MC, American Express,
Discover, COD'S Welcome

1-800-822-4472

...CRACKDOWN

Continued from page 86

MPAA's X rating. While an attractive idea in theory, the FAB system has only rated about 100 video titles. Some video distributors find the system unwieldy: A movie can receive as many as six letter symbols to describe its content, as opposed to the single letter offered by the MPAA. This alphabet-soup quality, says Vestron Video president Jon Peisinger, can make the FAB system too complex. In the meantime, the MPAA has taken its own steps to convince the public that the home video industry is ready to self-regulate. The organization now requires that all video advertising, including packaging, must be submitted to the MPAA for approval, and when necessary, toned down. In this way, the MPAA hopes to allay parents' fears that their children will be exposed to graphically sexual and violent box art when they walk through a video store. Although this procedure has been standard practice for theatrical distribution for 20 years, some video companies have not been pleased with the MPAA regulations.

Vestron's Peisinger objects to the fact that the MPAA, a theatrical movie organization, decided to impose this review of box art on its own, without discussing the issue with videocassette manufacturers. He also says that regulated box art would be misleading. If an R-rated slasher movie must have, in effect, "a PG package," then the content of the movie would be misrepresented, he says. "I think there's a basic tenet called 'truth in packaging' that applies throughout the consumer packaging market," Peisinger says. "The position the MPAA is taking flies in the face of that." To begin addressing these concerns, a meeting between the MPAA and video company heads was held in September.

The self-regulation issue may eventually determine what laws are passed to control the home video field. The chief complaint lodged by such advocacy groups as the American Family Association is that home video producers and distributors have not shown any sense of responsibility. Danny Kopels, head of Magnum Entertainment and former president of the Independent Video Programmers Association, feels that retailers have to answer this charge by agreeing upon an effective video-rating and display system comparable to the MPAA's theatrical guidelines. "Until the video retailers are willing to support a program of self-regulation," Kopels says, "the states and local municipalities don't have much choice except to come up with laws that will regulate the industry for them." □

David Everitt is a New York-based freelance writer whose work includes both novels and non-fiction.

HERE'S WHAT'S NEW IN THE MARKETPLACE

Classifieds are accepted at Publisher's discretion. Rates are \$5.00 per word, minimum 10 words. Check/Money Order must accompany ad and be received at Video Review two months prior to issue's publication date. Send to Bill Waltz, Video Review Classified, 902 Broadway, New York, NY 10010.

DISPLAY ADVERTISEMENT CLASSIFIED DISPLAY \$490 PER COLUMN INCH, CAMERA-READY MATERIAL ONLY.

PER INCH:

1x - 5x
\$490

6x - 11x
\$450

12x
\$400

USED VIDEOS

1,000,000 VIDEOMOVIES/SOUNDTRACKS! Video—\$1.00. Soundtracks—\$1.00. RTS/VE36, Box 750579, Petaluma, California 94975.

SAVE OVER 50% off retail on 30-day-old used videotapes. Dealers' inquiries invited. Store openings—Trading. Send \$2 for list. Vagabond, 4600 Woodduck, Salt Lake City, UT 84117. (801) 262-4366.

BEST BUYS FOR USED VIDEO TAPES! Open/expand video stores and save thousands \$\$\$! Trade or sell your slow inventory for best deal available. AMERICAN VIDEO NETWORK. (800) 366-5193 or in California (818) 358-7761.

HOW TO

PROJECTION TV... Convert your TV to project 7-foot picture... Easy!... Results compared to \$2,500 projectors... **PLANS AND 8" LENS \$24.95**... Professional Systems available... Illustrated Catalog FREE... **MACROCOMA**, 15CF Main Street, Washington Crossing, Pennsylvania 18977... Credit card orders 24 HRS. (215) 736-3979.

VIDEO TAPE REPAIR KIT! Contains adhesive tape, VHS and Beta leader tapes, blade, splicing jig and instructions: \$12.95. **PACIFIC WEST PRODUCTS**, 419 Main St., Suite 207, Huntington Beach, CA 92648.

ADD STEREO SPEAKER TO ANY TV. Teleamp \$79, 24 hr. literature: (615) 822-2737 ext. 2317.

OWN YOUR OWN PROFITABLE VIDEOTAPING SERVICE. EXCELLENT POTENTIAL. WE'LL SHOW YOU HOW! SEND \$9.90 TO: CHARTER, P.O. BOX 11067, NAPLES, FLA 33941.

EQUIPMENT

CABLE TV SECRETS - the outlaw publication the cable companies tried to ban. HBO, Movie Channel, Showtime, Descramblers, Converters, etc. Suppliers' list included. \$8.95. Cable Facts, Box 711-V, Pataskala, OH 43062.

INDEPENDENT PRODUCTIONS

CALIFORNIA BEACH GIRLS on Video! Send \$2 for catalog. VIDEOMAX, Box 81787, San Diego, CA 92138-1877.

MUSCLE WRESTLING - AWESOME YOUNG MALE COMPETITIVE bodybuilders from Gold's Gym, Venice, CA. (Also: Posing, solo action!) 90 min. VHS/Beta \$39.00 (Photos-\$15.00). **California Muscle**, 2554 Lincoln #634 Venice, California 90291. VISA/MASTERCARD. 213-550-1303 or 202-4342 (24 hrs.).

DOMINANT WRESTLING WOMEN. CUSTOM WORK. Info: \$5.00. VORTEX, 5699—320 Kanan, Agoura, CA 91301-3358.

FICTION, DOCUMENTARY, EDUCATIONAL VIDEOS on VHS. Preview Tape \$10.00. Catalog only \$3.00: Woodbury Enterprises, Box 1892 (VR), Delray Beach, FL 33447-1892.

FOR RENT!!! FIGHTING FEMALE VIDEO TAPES. Over 800 titles. For details send \$6. TO: F.F.V.R.C., P.O. BOX 13-1663R, S.I., NY 10313-0006.

AVANT-GARDE & CULT CLASSICS Pasolini, Jarman, Warhol, von Sternberg, Anger, Deren, Brakhage, Smith, Besson and others. For our free 32-page color catalog write: **Mystic Fire Video**, P.O. Box 9323, Dept. VIR, South Burlington, VT 05403, or call 1-800-727-8433.

FEMALE WRESTLING/FIGHTING DIRECTORY OVER 1,000 WORLDWIDE LISTINGS OF VIDEO/FILM OUTLETS-PERSONALS-CLUBS-PUBLICATIONS. TURNED-ON BY SEXY FEMALE WRESTLERS/BOXERS/BODYBUILDERS. ETC.??? WE'RE A MUST!! \$30.00 AM-FEM, BOX 93(V), NYC 10003. "...a grabber publication!!"—PLAYBOY.

"HONEY I SHRUNK KIDS," "LICENSE TO KILL" Now on video. Discount prices on all tapes/discs. Catalog: \$5.00 (refundable.) Established 1978. AMH Films, PO Box 164-VR, Willows, CA 95988.

MAJOR RELEASES

RARE VIDEO: Silents, Mysteries, Horror, More. Catalog \$2.00 Refundable. VIDEO SPECIALISTS INTERNATIONAL, 182-R Jackson Street, Dallas, Penna 18612.

SATURDAY MATINEE SERIALS/WESTERNS ON VHS! Send SASE for list.—THE SERIAL FANATIC, P.O. BOX 173-VR2, BOYERTOWN, PA 19512.

CLASSIC FILMS ON VIDEOCASSETTE. Silents, serials, foreign, more. Free Catalog. CABLE FILMS, P.O. Box 7171, Kansas City, MO 64113. (913) 362-2804.

AMATEUR TAPES. Old Classics. All ratings. Catalog \$3.00. B.V. Inc., P.O. Box 7068, South Dartmouth, MA 02748. Tel: 508-992-8916.

MOVIE POSTERS

\$1.00 MOVIE POSTERS, 1001 MOVIE TITLES (1963-1990). Catalog \$2.00. S. Wallach, 32 Kern Rd., Don Mills, Ontario, Canada M3B 1T1 MasterCard/VISA 416-444-8461.

MOVIE POSTERS, PHOTOS, SCRIPTS, AUTO-GRAPHS, more! All current titles plus thousands more. Gigantic selection—great prices—**LIGHTNING FAST SERVICE!!** Huge illustrated catalog \$2.00. CINEMA CITY, P.O. Box 1012-V, Muskegon, MI 49443. (616) 722-7760.

ORIGINAL MOVIE POSTERS! STAR PHOTOS! TWO CATALOGS, 3000 ILLUSTRATIONS \$3.00. POSTER GALLERY, BOX 2745-E3, ANN ARBOR, MI 48106. (313) 665-3151.

MOVIE POSTERS ALL CURRENT. THOUSANDS 1950s-1980s. COMPARE BEST PRICES. FASTEST SERVICE. VISA/MC (904) 373-7202. Catalog \$2.00. RICK'S, Box 23709-VR, Gainesville, Florida 32602-3709.

DISCS

10% OFF LASERDISCS AND FREE VINYL COVER WITH EVERY DISC! LaserWare stocks over 2000 domestic titles.. LDC, Image, Pioneer, Sony dealer. Call or write for free catalog: LaserWare, 4404 France Ave. South, Edina, MN 55410. 1-800-873-5553.

LASERDISC NATIONWIDE?! Discount Sales + Fast U.P.S. Rentals. WIDESCREEN, IMPORTS NEWEST RELEASES. Free "FRESH VIEWS" Laser Newsletter. HOLLYWOOD NORTH ENTERTAINMENT SERVICES, 840 Piner Rd., Santa Rosa, CA 95403. (707) 575-1225.

LASER DISC NEWSLETTER—For video consumers. Free sample. \$25/year. 496A Hudson Street. Suite 428, NY, NY 10014.

20% OFF CRITERION/VOYAGER DISCS PLAYER at cost with 10 disc orders, catalog \$2.00 Refundable TAV, Box 318, Oldwick, N.J. 08858, (201) 832-9064.

VIDEORAMA'S LASER'S EDGE 9 YEARS' EXPERIENCE. 20,000 Laser Discs to choose from. Crazy Ron is the Ayatollah of Laserola! Catalog \$5.00. 2474 State St., Burnham, IL 60633. Call 1-708-862-9880.

LASER DISC...Video At Its Best SEM Service and Selection at its Best. Call or Write for FREE Catalog—2147 East 17th St., Brooklyn, NY 11229. 1-800-247-6644 or 718-645-1663.

LASERviews: Laservideo enthusiast newsletter. Complimentary copy, \$20/year. 386 Noe Street, San Francisco, CA 94114.

NEW!!! LASER KARAOKE SYSTEMS AND KARAOKE VIDEO DISCS FROM PIONEER. For Customers in California. Home and Commercial systems available. 500 American songs on laser video discs, also Japanese, Korean, Chinese and Filipino songs. Call **Karaoke Systems, Inc.**, 714-752-8756. Visa, M/C.

WANTED: we buy used laserdiscs. Check sent same day: (408) 257-3402.

LASER VIDEO MAGAZINE—News, reviews, articles and classified ads. \$2.00/issue, \$24.00/year. Dealers invited. P.O. box 590774, San Francisco, CA 94159.

CABLE

CABLE T.V. EQUIPMENT

CABLE TV BOXES We sell only the best—low prices, we ship COD. FREE BROCHURE. Ace Products, P.O. Box 582, Dept. R, Saco, ME 04072 or CALL (207) 967-0726.

If you want some of the best Prices on CONVERTERS, DECODERS, call 1-313-979-8356. We have Jerrold, Starbase, Tri Mode, Scientific Atlantic, Hamlin, Zenith, some Oak, Pioneer, Filters for beeping channels, also other equipment from time to time. NEW VOLUME CONTROL CONVERTERS.

Cable TV converters and descramblers discount center! Tocom, Hamlin, Zenith, Oak, Jerrold, Scientific Atlanta. Order yours today! 1-800-962-68-36.

TRANSFERS/CONVERSIONS

FOREIGN VIDEOCASSETTE CONVERSIONS at reasonable rates. PAL/SECAM (EUROPE, ASIA) to NTSC or vice versa. VHS, Beta 8mm, S-VHS, 1 inch, and ¾ inch formats. Digital process with time-base correction and image enhancement. Fast service. Guaranteed quality. Intervideo Duplication Services: 1-312-927-9091 (formerly IHF Productions, a division of IHF, Inc.) 3533 South Archer Ave., Chicago, IL 60609.

MULTI-STANDARD TV's, VCR's. CAMCORDERS. WORLDWIDE USE. Asmara Electronics, 10590-A Pico Blvd., West Los Angeles, CA 90064. PHONE: (213) 559-1710.

DIGITAL FOREIGN CONVERSIONS. High quality, Unbeatable rates, PAL/SECAM, NTSC. All Formats. **CREATIVE AV CONCEPTS, 610 CARRIAGE WAY, DEERFIELD, IL 60015. (708) 948-8939; 1-800-477-7001.**

WORLDWIDE DIGITAL CONVERSIONS. ALL FORMATS BROADCAST QUALITY.

PAL Multitude/Hi-Band. \$45 HR.
TKV, 12300 Coppola Drive, Potomac, MD 20854. (301) 762-2786.

GLOBE VIDEO SERVICES INC.—Professional facility announces the HOMERATE: Digital conversion between American (NTSC) and European (PAL/SECAM) television standards. One low price includes cassette and mailing, 286 First Avenue, NYC 10001. (212) 695-6868.

NEW! NO FLICKER 8-BIT OPTODIGITAL PAL/SECAM CONVERSIONS. VHS/BETA \$29.50/Tape Delivered. A.I.V., 595 Circlewood, Aurora, OH 44202, (216) 562-8983.

OVERSEAS VIDEOTAPES CONVERTED TO AMERICAN OR VICE-VERSA THROUGH OUR NEW COMPUTERIZED DIGITAL PROCESSOR. NO CROPPING, NO FLICKERING, NO COLOR DROP, COPY AS GOOD AS ORIGINAL. FAST SERVICE. **OVERSEAS VIDEO, 1618 WEST SCHOOL STREET, CHICAGO, IL 60657. 1-312-525-6767 OR TOLL FREE 1-800-782-4622.**

CONVERSIONS OVERSEAS VIDEOTAPE THROUGH DIGITAL PROCESS PAL/SECAM TO NTSC OR VICE VERSA. Bulk duplication, affordable prices. **R.K. VIDEO DUB INC.**, 60-15 Roosevelt Ave., Woodside, NY 11377. 1-800-851-8514; (718) 639-2881; 212-213-8457; Florida—CALL: 1-800-321-6166.

OVERSEAS VIDEO TAPES TRANSFERRED from \$15.00...PAL video cameras from \$995.00, or rent. (407) 345-9460.

DUPLICATION FROM FOREIGN OF USA STANDARD VIDEOTAPES AND FILMS. Broadcast quality-35MM-16MM motion picture to video. Bulk quantity audio cassette duplications. Multi-system televisions, videorecorders, camcorders available. **FREE** express pick-up in USA. Fast deliver in USA and CANADA. USA: 1-800-626-8776, CANADA: 212-532-6200. FAX 212-532-7170.

VIDEO BUSINESS SERVICES

VIDEOTAPING WEDDINGS? Get competitive edge with animation: titles, CUPID etc. Free information: write OUR WEDDING, Box 18D, Hartsdale, NY 10530.

A NEW IDEA? Call NATIONAL IDEA CENTER of Washington D.C. free information (800) 247-6600, Ext. 182. Come see The Invention Store!!!

ACCESSORIES

VIDEOCASSETTE MAILERS. Corrugated or air bubble. Quantity discounts. Free shipping. Sirgo, Box 178, Dyer, IN 46311.

MOVIE SOFTWARE

ED Beta software available to members! Send #10 SASE. Betaphile Club, Application/Information, P.O. Box 40373-VR, Tucson, Arizona 85717-0373.

MOVIE SOFTWARE

Catalog your video library with MOVIE BUFF PC Actors, directors, writers...14 categories. Year, ratings, awards...and more. Personal coding and comments. Prints cassette labels and various lists. Powerful selection capability: show all movies with Harrison Ford...all movies from 1986 that are comedies...on which cassette is ALIENS...combinations are endless. IBM and compatibles. HD-256K. \$89.00. Call EIS for free brochure or to order (VISA/MC). 1-800-447-3725.

BUSINESS OPPORTUNITIES

USED MOVIES—COMPETITIVE PRICES No nonsense—specializing in store openings and buyouts—all quantities. 1-800-447-3399. **AAA VIDEO DISTRIBUTORS INC.**, 500 Mill Road, Andalusia, PA 19020.

\$1,000 weekly—video taping children—no competition. Free information: Gary Schere Photography, 248-47 Jamaica Ave., Bellerose, NY 11426, Dept. C2.

COLLECTORS VIDEO

WHO KILLED KENNEDY? Photographs, Video-cassettes, literature. Catalog: \$3.00 ARCHIVES; Box 2, Beaconsfield, Quebec. H9W 5T6.

BEATLES' FINAL CONCERT! SAN FRANCISCO, 8/29/66 UNAVAILABLE ELSEWHERE! VISA/MC - CHECKS - C.O.D.'S \$24.95. 1-800-2-VIDEOS.

VACATION RESORTS

HAWAII - MAUI Vacation in a luxurious two-bedroom, two-bath condo. Ocean view with outrageous sunsets. Beach, pool and more. Reasonable rates. Call for brochures or videotape. 212-684-6884.

SATELLITE TV

SATELLITE TV—Free 24-page catalog rushed to you listing best products at lowest prices. **SATMAN** 800-472-8626.

COMPUTER VIDEO SOFTWARE

Organize your video or audio collection. IBM PC and compatibles. LCS, P.O. Box 5137, Rocky Hill, CT 06067.

CAMCORDER FOOTAGE

Immediate Attention: People in the right place at the right time. Wanted: exciting camcorder footage of dramatic/unusual events for upcoming TV pilot/series. National Exposure. Send tapes to: Hodgson/Freden, 1901 Ave. of the Stars, Suite 950, Los Angeles, CA 90067. (213) 286-2560.

MISCELLANEOUS

FREE AMATEUR INFORMATION! C.V.C., P.O. Box 738, Middleboro, MA 02346-0738.

TERMPAPER assistance. 18,278 papers available! 306-page catalog—rush \$2.00. Research, 11322 Idaho #206VS, Los Angeles 90025. Toll Free Hotline: 1-800-351-0222 (California: 213-477-8226.)

TV GUIDES 1950-1990. CATALOGUE \$2.00. TV AND MOVIE MAGAZINES, PHOTOS, PAPERBACK CATALOGUE \$2.50. HOWARD ROGOF-SKY, BOX 107-VR, GLEN OAKS, NY 11004.

DISCS

LASER DISC CLUB. Discounts; benefits. All ratings in stock. Free info and catalogs: Laser Vue, P.O. Box 1146, Freehold, NJ 07728.

Looking for mature video laserdiscs? For current listings call 1-800-223-8244 or write: LASER X, P.O. Box 28130, Las Vegas, Nevada 89126.

MAJOR RELEASES

Bi Ladies Loving. Many all-female adult videos, affordable. Listing \$1.00 (refundable). Sapphire Productions, 12021 Wilshire, Suite 526, Los Angeles, CA 90025.

INDEPENDENT PRODUCTIONS

FOREIGN NATURIST VIDEOS/MAGAZINES, \$2.00. SASE: NATPLUS, BOX 9296, NEWARK, DE. 19714-9296.

Sexy, Exotic Thai Girls. For Information write: L.B.F.M. Productions, Box 22-32, Bangkok 10220, Thailand.

RIO-BEAUTIES-BIKINIS & LESS, \$23.95 COPA'S CAPERS, Box 26243, MPLS, MN 55426.

BRAZILIAN LOLITAS HAVING FUN; Volumes 1-6 \$50 each. NEW! Sneak Previews EXTRA 30 minutes, FREE! (total 90 min.) Brazil Video, P.O. Box 8572, La Jolla, CA 92038.

THE MOST SENSUAL BODY SHAVING VIDEO ever made by two magnificent loving females. See it all, front to rear. UP CLOSE. \$50 to: C.R.L., P.O. Box 165, Leesdale, PA 15056 (State Beta/VHS and over 21) Plus Receive a Coupon worth up to \$50 on your next video order.

EXHIBITIONIST HOUSEWIVES HOMEMADE VIDEOS! YOU MUST SEND YOUR AGE! SAMPLE PHOTOS \$2.00 to: MANDY, P.O. Box 236, CARY, IL 60013.

NUDE BEAUTY & DANCE CONTESTS videos. SASE for Brochure. Classic Productions, P.O. Box 952, Metairie, LA 70004.

FOREIGN VIDEOS! (MATURE ONLY!) Catalog-\$2. F-Pomerante, CP1462H, Montreal, Canada H3G2N4.

"VIDEO DELIGHTS"—Panty hose, garters, lingerie, panty strip tease videos. Brochure-\$2.00. Not available at your video store. Discretion assured, CALVID! Peterson, Box VR4591, Carlsbad, CA 92008.

FAITHFUL ORIENTAL WIVES! Dignified presentations. Asian Experience (since 1984), Box 1214TK, Novato, CA 94948. (415) 897-2742.

BEAUTIFUL, EDUCATED English-speaking Asian women seeking life partners. Traditional values. Brochure of 300 leaves no doubt. Ask about video. (203) 584-5712. **BLUE HORIZONS**, Dept. 307VR, 862 Farmington Ave., Bristol, CT 06010.

MEET JAPANESE WOMEN for friendship, romance! PACIFIC CENTURY CORRESPONDENCE, 110 Pacific #208L, San Francisco, CA 94111. (816) 942-1668.

BEAUTIFUL, ENGLISH-SPEAKING FILIPINAS want men of all ages as Life-Partners. VIDEOS AVAILABLE. PAL, 58 BLANCA, CO. 81123-0884. 1-900-420-9444. \$2/first minute. \$1/additional-Adults.

ASIAN WOMEN DESIRE ROMANCE! Overseas, attractive. **SUNSHINE INTERNATIONAL CORRESPONDENCE**-Dept. ZN, Box 5500, Kailua-Kona, Hawaii 96745. (808) 325-7707.

BEAUTIFUL GIRLS, all continents, want correspondence, friendship, marriage. Sample photos free! Hermes-Verlag, Box 110660/G, Berlin 11, W. Germany.

SINGLE? NATIONWIDE Introductions. Friendship, Marriage. Free details! Box 5637-VR, Reno 89513.

NUDISM LIFESTYLE: FAMILY RECREATION European videos/magazines. Not in stores. \$3: LIFESTYLES-VR, Box 661268, L.A., CA 90066.

HIRSTUTISM and other female SEXUAL ODDITIES of nature. \$45/90 minutes; or details \$2., SASE: FREEDOM, Box 3074, Culver City, CA 90230.

SCANDINAVIAN NUDIST/NATURIST TEENS. "Back to Nature"; Mike Herring video. Immediate delivery. \$49 + \$3. P&H: FREEDOM, Box 3074, Culver City, CA 90230.

AMATEUR ADULT VIDEOS by the hundreds in each monthly issue of "Video Xcitement!" \$19.95 to: Box 187-R, Fraser, MI 48026.

EAST COAST SUPER MODLES perform in full strip-tease lingerie & bikini videos. HOT!! 60 min. sample tape: \$29.95. Photo-packed Brochure for \$5.00. Ocean Studios, P.O. Box 4033, Farmingdale, NY 11735.

"DOWN ON FARM" (Over 18 yrs of age) Unusual and Strange!! Pretty young girls on bizarre adventures! All new, broadcast Quality: \$39. Brochure of unusual & Forbidden from around the world: \$10 (Refundable with purchase). JOHN FARMER, 8721 Santa Monica Blvd. #114, Los Angeles, CA 90069.

FREE EXOTIC VIDEO!! Stars Barbra Dare, Ginger Lynn and Angel Kelly for your viewing pleasure. Send \$4.95 (postage & handling) and we'll rush your FREE half-hour video plus catalog subscription. VideoMail, PO Box 1550, Dept. VVR, Madison Square Station, New York, NY 10159.

HOT ACTION Amateur, European, and Inter-racial Exotic videos. Catalog \$1.00. NEW HORIZONS, Box 1284, Paramount, CA 90723.

ASIAN WOMEN DESIRE ROMANCE! Overseas, sincere, attractive. World's #1 Service! Free details, photos! **SUNSHINE INTERNATIONAL CORRESPONDENCE**, Box 5500-ZN, Kailua-Kona, Hawaii 96745. (808) 325-7707.

LOVELY PHILIPPINO WOMEN MAKE THE BEST WIVES. FREE information. Phila-Pens, BOX 8257R, Coburg, OR 97401. (503) 342-4705.

EXOTIC TATTOOING—Outrageous and Shocking. 60 minutes, LARGE unusual catalog with order: \$39.00. Excellent quality, MC/Visa. Expectations, 6883 Bird Road, Suite 102, Miami, FLA 33155.

SASSY BOTTOMS—HOT BODY CONTESTS—Sheer panties. NUDE. Outrageous camera angles! Quality videos reviewed by Penthouse and Genesis. Get out of the dark—get our catalog \$1. One-hour sampler tape "Bikini Strip": \$20. I.P.I. Video Company, 2521 Big Bend, St. Louis, MO 63143.

STUNNING BEAUTIES PERFORM intensely sexy swimwear, lingerie, and special costume videos! Custom video's made-to-order. SEND \$5.00 (refundable with order) for photo brochure. 80 min., broadcast quality, 6 hot model sample: \$32.95. **STONE CITY SALES**, P.O. Box 2313, Halesite, NY 11743-VR.

ASIAN WOMEN! Beautiful, lifetime partners. Details/photos free! Asia/west connections; Box 1026-V, Delano CA 93216-1026.

FREE Photos of YOUNG COLLEGE COED. \$3 handling to: Jessica, 3000 E. Colfax #102, Denver, CO 80206.

SIZZLING AMATEUR VIDEOS. Adult Series. Title list \$3: NFC, 1817 Welton #89, Denver, CO 80202.

Ultimate directory of lingerie and nude scenes from movies ant T.V. Over 2,000 actresses listed. \$20.00 ppd. Laken Company, P.O. Box 419, 210N, IL 60099

ASIAN LADIES SEEK LIFEMATES! FREE videos, photos, devotion: Box 549-V, Dublin, VA 24084-0549, (703) 674-GIRL

CALIFORNIA VALLEY GIRLS. We're young, beautiful and oh so hot. Let us show you what we got. 2 color sample photos \$3.00, set of 10 photos \$15.00. 1 hour video \$40.00. Send to: C.V.G., P.O. Box 3800-245, Dept. R, Burbank, CA 91508

READER SERVICE CARD

Video Review

FREE INFORMATION!

Use this card to get more information about the products you saw advertised in this issue of VIDEO REVIEW. No Obligation! Absolutely Free! No Cost!

Circle the numbers on the card corresponding to the Reader Service numbers for advertised products in which you're interested.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175
176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200

Name _____ Please print _____ Phone (____) _____

Address _____

City _____ State _____ Zip _____

1. Have you purchased video products by the mail in the past 12 months?

☐ A. Yes ☐ B. No

2. Have you purchased video products using an 800 telephone number in the past 12 months?

☐ 1. Yes ☐ 2. No

3. If you answered yes to the above, what type of products did you purchase? (Check all that apply):

☐ A. Prerecorded Video Software ☐ C. Video Hardware
☐ B. Accessories ☐ D. Blank Tape

4. Would you like to see more information about audio equipment and improving the sound of your video system in Video Review?

☐ A. Yes ☐ B. No.

This card good until 5/30/89. FEB0

5. Do you own a CD player or a laser player able to play audio CDs?

☐ 1. Yes ☐ 2. No

6. Are you a member of a Mail Order Video Club?

☐ 1. Yes ☐ 2. No

7. If you answered yes to Number 6, to which club are you a member?

☐ A. CBS Video Club ☐ C. Time-Life Video Club
☐ B. RCA/BMG Video Club

8. What influenced your decision to join this club?

☐ 1. Offer ☐ 2. Selection

☐ 999. I WANT VIDEO REVIEW! Begin my one year (12 issues) subscription for only \$9.97 and bill me later! I'm saving over \$20 OFF the annual single-copy price of \$30!

4RMB9

READER SERVICE CARD

Video Review

FREE INFORMATION!

Use this card to get more information about the products you saw advertised in this issue of VIDEO REVIEW. No Obligation! Absolutely Free! No Cost!

Circle the numbers on the card corresponding to the Reader Service numbers for advertised products in which you're interested.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175
176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200

Name _____ Please print _____ Phone (____) _____

Address _____

City _____ State _____ Zip _____

1. Have you purchased video products by the mail in the past 12 months?

☐ A. Yes ☐ B. No

2. Have you purchased video products using an 800 telephone number in the past 12 months?

☐ 1. Yes ☐ 2. No

3. If you answered yes to the above, what type of products did you purchase? (Check all that apply):

☐ A. Prerecorded Video Software ☐ C. Video Hardware
☐ B. Accessories ☐ D. Blank Tape

4. Would you like to see more information about audio equipment and improving the sound of your video system in Video Review?

☐ A. Yes ☐ B. No.

This card good until 5/30/89. FEB0

5. Do you own a CD player or a laser player able to play audio CDs?

☐ 1. Yes ☐ 2. No

6. Are you a member of a Mail Order Video Club?

☐ 1. Yes ☐ 2. No

7. If you answered yes to Number 6, to which club are you a member?

☐ A. CBS Video Club ☐ C. Time-Life Video Club
☐ B. RCA/BMG Video Club

8. What influenced your decision to join this club?

☐ 1. Offer ☐ 2. Selection

☐ 999. I WANT VIDEO REVIEW! Begin my one year (12 issues) subscription for only \$9.97 and bill me later! I'm saving over \$20 OFF the annual single-copy price of \$30!

4RMB9



Place stamp here.
The post office will not
deliver any mail
without applied postage.

Video Review

Reader Service Management Department
Post Office Box 1647
Riverton, NJ 08077-7247



Place stamp here.
The post office will not
deliver any mail
without applied postage.

Video Review

Reader Service Management Department
Post Office Box 1647
Riverton, NJ 08077-7247



DISCS

LASER WORLD

WE OFFER:

- THE LARGEST Inventory
- 10% Discount
- Over 3000 Titles Available
- Free Catalog
- Monthly New Release Mailings
- 8" AND 12" Laser Discs and CDV'S

"THE MOVIE OF THE DECADE"

BATMAN \$39.98

CALL 1-800-343-9211 today for Immediate Service or Send to
LASER WORLD
 798 South Military Trail-Deerfield Beach FL 33442
 *Major credit cards accepted
 Hours: 9 a. m.-5:30 p. m. Monday thru Friday
IT'S THAT EASY!

SUPER VHS

SUPER VHS MOVIE RELEASES!

NEW! Indiana Jones
And The Last Crusade.

CALL FOR CATALOG 1-800-331-6304

WARNING: Super VHS tapes will not play on standard VHS recorders.

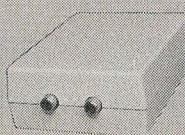


P.O. Box 410777

San Francisco, CA 94141

TAPE STABILIZERS

Rental Movie Stabilizer



\$69.95 (plus \$4 handling)

VSA-50 ends rental movie flashing, jitter, colorshift, & blackout.
30 day money back guarantee, 2 yr warranty.

VSA Ltd., Dept. R, 401 SW 11th
 Portland, OR 97205 1-800-367-7909 24 hrs.
 Outside USA Call 1-503-761-2140

THE LARGEST INVENTORY IN LASER VIDEO

- Over 4,000 LASERDISKS
- Catalog available!
- Fastest delivery time
- Letterbox format available
- Courteous, reliable and friendly service!
- Exclusive Releases in Stock



(800) 392-1118

(In CA, call (415) 566-1212)



TransAmerica Productions

309 Judah Street, Suite #214
 San Francisco, CA 94122



DISCOVER

ACCESSORIES

SINGERS!
REMOVE VOCALS
FROM RECORDS AND CDS!

SING WITH THE WORLD'S BEST BANDS!
 An Unlimited supply of Backgrounds from standard stereo records! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo. This unique product is manufactured and sold Exclusively by LT Sound - Not sold through dealers. Call or write for a Free Brochure and Demo Record.

LT Sound, Dept. VR2, 7980 LT Parkway
 Lithonia, GA 30058 (404) 482-4724
Manufactured and Sold Exclusively by LT Sound
24 HOUR PHONE DEMO LINE: (404) 482-2485

BLANK TAPES

UPS SAME DAY FREE SHIPPING MON-FRI 9-5 PM

VHS T-120 STD HG PRO S-VHS
 3.79 4.69 7.39 9.79

Scotch Beta GMM VHS-C - Call for Quote
 TDK FUJI MAXELL

HiGrade Duplicating Tape
 T-10 2.39
 (10 pack order quantity)

Thrifty Dist., 641 Lancaster Ave., Frazer, PA 19355
800-342-3610

\$39.95 RENTAL MOVIE STABILIZER

- Ends flashing, colorshift, streaking, blackout jitter etc. when playing copyguarded rental videos
- Restores closed captions • Fully automatic
- Made in U.S.A. • 30 day money back guarantee

VSA/MC/COD \$39.95 + \$3.95 S/H
 AM Video, Dept. VR, 400 Amherst, Nashua NH 03063

SATELLITE T.V.

SATELLITE TV



Since 1977
WEST
 Call for a FREE 32 Page Catalog. All Major Brands. Factory Discount Prices

1-800-222-9064 (US)

1-206-428-2810 (WA)

1741 Cedarvale Rd. • Mount Vernon • WA 98273

For additional information, circle No. 150 on Reader Service Card.

SATELLITE TV

Save 30%-60%

1-800-334-6455 US

1-218-739-5231 MN

SKYVISION INC.®

2058 COLLEGE WAY
 FERGUS FALLS, MN 56537

INSTALL OR UPDATE YOURSELF

TRANSFERS/CONVERSIONS

PAL-SECAM-NTSC PAL-SECAM-NTSC

T.V.'s - V.C.R. APPLIANCES



110/220 50-60 HZ
 ANY WHERE IN THE WORLD

FOR FREE CATALOG

1-800-822-6230

718-779-1100

BMC TRADING INC.

77-04 ROSSEVELT AVE
 JACKSON HEIGHTS,
 NEW YORK 11372

FAX: 718-651-9771

WE ALSO CONVERT VIDEO TAPES

PAL-SECAM-NTSC PAL-SECAM-NTSC

LASER & CDV Video Discs

- Largest Inventory in the USA.
- We Stock over 2,400 titles.
- 10% Discount on all Laser Discs.
- Visa, MasterCard, C.O.D.'s accepted.
- "No Time Limit" Laser Disc Warranty.

FOR FREE CATALOG, Call or Write:
STARSHIP INDUSTRIES

605 Utterback Store Road, Great Falls, VA 22066.

(703) 430-8692 or (703) 450-5780

Hours: 11 AM to 7 PM, Monday-Friday

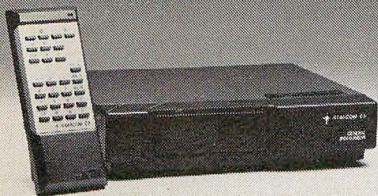
LASER DISC HOTLINE

Recorded message on new laser disc releases,
 available 24 hours a day. (703) 430-0330

CABLE

CABLE TV EQUIPMENT

Converters, Remote controls, Descramblers, More.



*JERROLD S.B. \$105.00	NEW ZENITH SUPER-
TRIMODE \$110.00	SSAVI \$225.00
OAK-M35B \$89.00	*TOCOM \$319.00
*HAMLIN \$102.00	*EAGLE \$119.00
SCIENTIFIC ATLANTA \$140.00	STARGATE 2000 \$99.00
*ZENITH SSAVI \$185.00	STARGATE-VOLUME \$119.00

*Fast, Courteous Service *Toll free calling for your convenience
*Most orders shipped within 24 hours *1 year warranty on most items

**YOUR BEST BUY'S & WARRANTIES
FOR CABLE TV EQUIPMENT START
WITH A FREE CATALOG FROM:**

M.D. ELECTRONICS

643 N. 98TH ST. SUITE 133V

OMAHA, NEBRASKA 68114

ORDERS & CATALOGS CALL TOLL FREE

1-800-624-1150

FOR INFORMATION PLEASE CALL
(402)554-0417

BY ORDERING CABLE TV EQUIPMENT FROM M.D. ELECTRONICS THE PURCHASER AGREES TO
COMPLY WITH ALL STATE AND FEDERAL LAWS REGARDING PRIVATE OWNERSHIP OF CABLE
TV EQUIPMENT, IF YOU ARE UNSURE OF THESE LAWS CHECK WITH YOUR LOCAL OFFICIALS.
*TRADEMARKS OF OTHERS UNAFFILIATED WITH M.D. ELECTRONICS

CABLE RENTERS STOP!

If your currently renting your cable equipment it's time to
look into owning your own. You can save up to \$100 plus
every year. Satisfaction Guaranteed.

We carry all the major brands of Converters,
Remote controls and Descramblers. JERROLD, OAK,
ZENITH, EAGLE, HAMLIN, SCIENTIFIC ATLANTA.

Call today 512-250-8816 or write for your
Free catalog.

VISA Order
M/C Toll Free **1-800-228-7404**
C.O.D. Nu-Tek Electronic 5114 Balcones Woods dr.
Suite#307 Dept.298 Austin, Tx 78759

*****PRESENTING*****
**CABLE TV
DESCRAMBLERS**
*****STARRING*****
JERROLD, HAMLIN, OAK
AND OTHER FAMOUS MANUFACTURERS

- FINEST WARRANTY PROGRAM AVAILABLE
- LOWEST RETAIL/WHOLESALE PRICES IN U.S.
- ORDERS SHIPPED FROM STOCK WITHIN 24 HOURS

FOR FREE CATALOG ONLY **1-800-345-8927**
FOR ALL INFORMATION **1-818-716-5914**

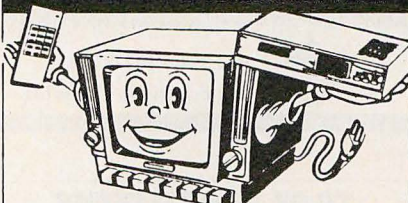
PACIFIC CABLE CO. INC.
7325 1/2 RESEDA BLVD., DEPT. 765
RESEDA, CA 91335

CABLE TV DESCRAMBLERS AT LOWEST PRICES!

Jerrold, Tocom, Pioneer, Scientific Atlanta, Zenith, Oak,
Hamlin, Eagle - also Microwave antennas (wireless cable)
with matching Descramblers.

Call Mon-Fri 10AM - 5:30PM or write for **FREE CATALOG**
VIDEO-LINK Enterprises, Inc. Orders Only: **1-800 622-9022**
520 Glenbrook Rd. Suite 202 Stamford, CT 06906
Catalog & Info: **(203) 975-7543**

CABLE T.V. CONVERTERS WHY PAY A HIGH MONTHLY FEE?



All Jerrold, Oak, Hamlin, Zenith, Scientific
Atlanta, Magnavox and all specialized
cable equipment available for shipment
within 24 hours. For fast service MC/VISA
or C.O.D. telephone orders accepted **(800)
648-3030** 60 Day Guarantee (Quantity Dis-
counts) 8 A.M. to 5 P.M. C.S.T. **CLOSED
WEEKENDS.** Send self-addressed
Stamped envelope (60¢ postage) for
Catalog.

**MIDWEST
ELECTRONICS INC.**

P.O. Box 5000
Suite 311 (VR)
CARPENTERSVILLE IL 60110

No Illinois Orders Accepted.

CABLE TV "BOXES"

Converters — Descramblers
Remote Controls — Accessories

- * Guaranteed Best Prices *
- * 1 Year Warranty — C.O.D.'s *
- * Immediate Shipping *
- * FREE CATALOG *

Call or Write

TRANS-WORLD CABLE CO.

12062 Southwest 117th Court, Suite 126
Miami, Florida 33186
1-800-442-9333



CABLE TV DESCRAMBLER LIQUIDATION!

- Major Makes & Models!
- Will match or beat anyone's prices!
- Dealer discounts at 5 units!
- Examples:
HAMLIN COMBOS . \$44 ea. (Min. 5)
OAK ADD/ON \$40 ea. (Min. 5)
OAK M35B \$60 ea. (Min. 5)

WEST COAST ELECTRONICS

For Information: 818-709-1758

Catalogs & Orders: 800-628-9656

FREE CATALOG! 1-800-648-7938

JERROLD HAMLIN OAK ETC

CABLE TV DESCRAMBLERS

- Compare our Low Retail Prices!
- Guaranteed Prices & Warranties!
- Orders Shipped Immediately!

REPUBLIC CABLE PRODUCTS, INC.

4080 Paradise Rd. #15, Dept. 303
Las Vegas, NV 89109
For all other information (702) 362-9026

DESCRAMBLERS

FOR
CABLE T.V.

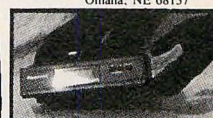
Top Quality and Best Prices
Guaranteed

QUALITY

vs.

THE REST

Here is what you
might hear. "We got
the lowest prices we'll
beat their best adver-
tised wholesale or retail
price." The reason for
this is a few less com-
ponents here and there
what difference does it
make? Sad but true this
is the way other com-
panies operate. This
is why Cable Net-
work stands alone
on Quality and
Best Price
We Care!



Jerrold SB-3 95.00
Super Tri-Mode 105.00
(works on all Jerrold but BB)
Oak N-12 w/VIS 99.00
Scientific Atlanta 130.00
(works on all SA's but DF)
Hamlin 95.00
XL-Converter 95.00

Orders & Catalogs call:
1-402-331-3228
DEALERS WANTED

Sales regulated by Federal Law, anyone implying
 theft of services will be denied purchase.

VIDEOCASSETTES

SPECTACULAR FEMALE WRESTLING

- "The Hottest and Most Beautiful Women in the World"
- Cat Fighting • Ring Combat • Boxing
- Spaghetti, Jello and Oil Wrestling
- 1 HR Preview Tapes \$40.00 ea.
- PLUS \$4.00 Postage & Handling Each Tape
- Pre-101 Spaghetti, Jello & Oil Wrestling Pre-102 Cat
Fighting or Send \$3.00 For Catalog VISA and MasterCard

BZ Enterprises Inc. P.O. Box 1562
Bensalem, PA: 19020

FREE CATALOG!

ADULT VIDEOS

Send for our huge color printed catalog. Your complete source for quality adult entertainment. Featuring the lowest prices anywhere, overnight shipping, satisfaction guarantees & strict attention to your privacy, with discreet packing & mailings.

SPECIAL: VIDEOLOG
150 Min. VHS BETA
\$12.95 Previews of over 100 movies to order VCT 7 (with \$10 coupon to use on your next order.) Must be over 18 yrs old to order.

Leisure Concepts 18 Dept. 235A720
PO Box 1900 Gary IN 46409



AMATEUR VIDEOS

6 HOURS \$40

M. Schmidt
630 S. Mtn. #431
Ontario, CA 91762

(BETA or VHS add \$2.00 shipping.)

You must be 21 yrs or older, please give age and signature.

EXOTIC CARTOONS

#1 - GONAD THE BARBARIAN
#2 - OFFENDERS OF THE UNIVERSE
#3 - PANDORA, AN EXOTIC TRILOGY

Each Cartoon is feature length, in stereo/Hi Fi. Only \$28⁹⁵ each + \$3⁰⁰ shipping (you must be 21).

EXCALIBUR FILMS
1-800-289-6684

3621 W. Commonwealth, Fullerton, CA 92633

Write for free catalog. Contains thousands of sizzling video movies for every interest and taste. Save up to 84% over retail price.

FREE CATALOG



BLACK'S BEACH
San Diego's Popular Clothing
Optional Beach

It's now on video tape!
2 hours color and sound only \$39.00

Pacific Video
P.O. Box 6731
Fullerton, CA 92631

GOLD STRIPE VIDEO

EXOTIC, EROTIC & UNUSUAL VIDEOS
OF HOME VIDEO

from the 4 corners of the World! We offer the other side of home video to the discriminating connoisseur.

send \$4.00 for a Photo Filled Catalog.
to: \$20.00 for the Video Sampler.

GOLD STRIPE VIDEO, P.O. Box 180
Nesconset, NY 11767 1-800-284-0088

...LETTERBOX

Continued from page 43

movie is the first to be released in an S-VHS version simultaneously with its VHS and Beta release, perhaps it will set the standard for how movies are released on S-VHS.

Another recent letterboxed tape is the restored *Lawrence of Arabia* (2.05:1 aspect ratio) that RCA/Columbia Pictures Home Video has released letterboxed in all formats. There are also less ballyhooed releases such as Italian horror director Dario Argento's *Suspiria*, which Magnum Entertainment has released in both pan-and-scan and letterboxed versions on videocassette. But these are specialty items; you're not likely to see a broad-appeal Hollywood movie in its true full-screen dimensions on non-S-VHS tape for a long time. As this magazine reported in September 1988, MCA Home Video was planning to letterbox *E.T.* in a special-edition videocassette version, too, but somewhere along the line somebody changed his mind and the edition was never released.

Well, does it matter? Will audiences ever care about the purity of the image if they can follow the plot and hear all the dialogue and get their money's worth? Come to think of it, *should* it matter?

It should matter to fans of some late directors whose best movies are widescreen: Sam Peckinpah, Sergio Leone, Nicholas Ray, Anthony Mann and Vincente Minnelli. Among important casualties of pan and scan are the confrontation between James Dean and Jim Backus on the stairway in Ray's *Rebel Without a Cause* and the graveyard scene that concludes Leone's *The Good, the Bad and the Ugly*. In these and other widescreen movies every scene is like a painting; cropping these pictures is like cutting diners out of Da Vinci's *The Last Supper*.

New life, however, in the form of future technology—such as widescreen, high-definition television—may add more breath, or more hot air, to the debate. If HDTV becomes the dominant home entertainment force nearly everyone is claiming it will, then transfer technicians may be heading back to their machines to accommodate the new TV format. While some very widescreen movies will still have to be letterboxed to fit the wide HDTV screen, a more common problem will be the reverse: what to do with movies—including *The Wizard of Oz*—with formats narrower than the HDTV screen. Get ready for the aesthetic debate of the year 2000—reverse letterboxing. □

Ty Burr covers video for the Boston Phoenix and Spin.

Reader Poll

How do you feel about letterboxed movies on video? *Video Review* wants to know. Through our new phone line, we're conducting a reader poll on letterboxed movies. If you'd like to participate, call *Video Review's* Fast Forward phone line. See page 29 for details.

ADVERTISERS INDEX

Advertiser	Page
Abes Electronic	P. 36
Azden	P. 72
Allsop	P. 23
AV Dist.	P. 84
Avenger Video	P. 66
Cambridge	A.R. P. 17
Camera World	P. 64
CBS Video Club	P. 8,9
CBS Video Library	P. 17
Columbia House	P. 63
Computability	P. 79
Consumer Discount Warehouse	P. 73
Electronic Charge Card of Amer	P. 83
Everquest	P. 78
Electronic Wholesaler	P. 10,32
Factory Direct	51
Haven Electronics	P. 53
International Televideo Mktg.	P. 39
JVC/LFA	P. 21
KB Video & Electronics	P. 80
Laser Disc	P. 59
Luxman	A.R. P. 5
Mibro	P. 96
Mitsubishi	C, 2. P. 1
3M	P. 25
Orion	C, 3, P. 3
Pioneer LDC	P. 14, 15, 16
Pioneer	C, 4
Planet Video	P. 86, 87
Power Video	P. 63
Pro Video	P. 74
Proton	A.R. P. 19
Radio Shack	P. 7
Reliable	P. 67
Search Tech	P. 68
Shoppers Warehouse	P. 88
Sharp	P. 11
Sony	P. 5, 20
Super Video	P. 79
Tape City	P. 88
TDK	A.R. P. 15
Time Life Video	P. 26, 27
The Electronic Mailbox	P. 75, 76, 77
United Video Camera	P. 49
Video Depot	P. 71
Vidicom	P. 74
WDS	P. 69
Yamaha	A.R. P. 3
Zentek	P. 72

**VIDEO
DISCOUNTS
ON ALL YOUR
VIDEO NEEDS**

MIBRO CO.

EST.
SINCE
1950

ORDERS
ONLY

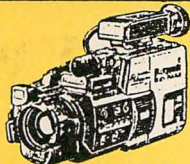
1-800-223-0322

N.Y. RESIDENTS
(212) 695-7133

OR VISIT OUR
RETAIL LOCATION **64 WEST 36th STREET, NEW YORK, N.Y. 10018**
SERVING THE PUBLIC FOR 40 YEARS!!!

ALL CAMCORDERS INCLUDE: 20 PIECE PROFESSIONAL OUTFIT

PANASONIC



PANASONIC PV-120
VHS-C - 20 PIECE
PROFESSIONAL OUTFIT

\$648

PANASONIC



PANASONIC PV-460
VHS - 20 PIECE
PROFESSIONAL OUTFIT

\$998

SONY



SONY CCD-F35
8MM - 20 PIECE
PROFESSIONAL OUTFIT

\$698

SONY

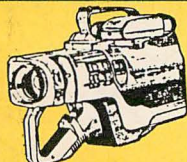


SONY CCD-TR5
8MM - 20 PIECE
PROFESSIONAL OUTFIT

\$948

**5 YEAR
EXTENDED
WARRANTIES
AVAILABLE!**

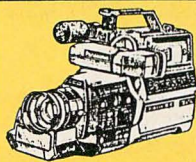
PANASONIC



PANASONIC PV-500
VHS - 20 PIECE
PROFESSIONAL OUTFIT

\$698

PANASONIC

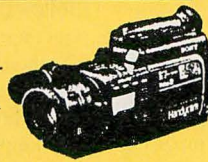


PANASONIC PV-530
VHS - 20 PIECE
PROFESSIONAL OUTFIT

\$1068

**SUNPAK
VIDEO LITES
IN STOCK!!**

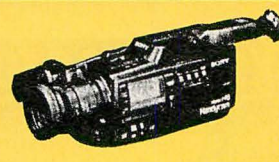
SONY



SONY CCD-F70
8MM - 20 PIECE
PROFESSIONAL OUTFIT

\$828

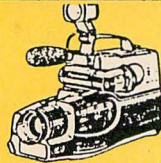
SONY



SONY CCD-V99
HI-BAND 8MM - 20 PC.
PROFESSIONAL OUTFIT

\$1348

PANASONIC



PANASONIC PV-520
VHS - 20 PIECE
PROFESSIONAL OUTFIT

\$798

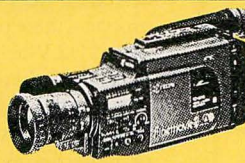
**PANASONIC
VIDEO CASSETTE
RECORDERS
IN STOCK!!**



PANASONIC PVS-350
SUPER VHS - 20 PIECE
PROFESSIONAL OUTFIT

\$1098

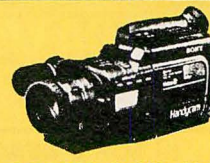
SONY



SONY CCD-V11
8MM - 20 PIECE
PROFESSIONAL OUTFIT

GREATLY REDUCED!!

SONY



SONY CCD-F45
8MM - 20 PIECE
PROFESSIONAL OUTFIT

\$748

CANON

CANON
8MM
20 PC.
PROFESSIONAL
OUTFITS



- CANON E-460
- CANON E-640
- CANON E-660
- CANON A-1

CALL FOR NEW LOW PRICES!!

RCA

RCA
VHS
20 PC.
PROFESSIONAL OUTFITS



- RCA CC-310
- RCA CC-311
- RCA CC-320
- RCA CC-360

CALL FOR NEW LOW PRICES!!

RICOH

RICOH
8MM
20 PC.
PROFESSIONAL OUTFITS

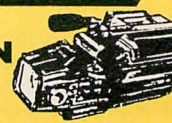


- RICOH R-810
- RICOH R-850
- RICOH R-680
- RICOH R-800H

CALL FOR NEW LOW PRICES!!

CHINON

CHINON
VHS
20 PC.
PROFESSIONAL OUTFITS



- CHINON CVT-63
- CHINON CVT-73
- CHINON CVT-80
- CHINON CVT-65

CALL FOR NEW LOW PRICES!!

HUNDREDS OF UNADVERTISED CAMCORDERS IN STOCK!!

ALL MAJOR BRANDS-CALL OUR VIDEO SALESMEN FOR THE LOWEST PRICES IN VIDEO

CALL TOLL FREE 1-800-223-0322

NEW YORK STATE RESIDENTS CALL (212) 695-7133

CUSTOMER SERVICE CALL (212) 967-2353 FAX (212) 695-0982
MONDAY-SATURDAY 10:00-7PM SUNDAYS 10:30 AM-6:00 PM



Use M/C, Visa, Amex or money order, certified checks. All merchandise brand new factory fresh. Shipping charges non-refundable. Minimum shipping and handling \$9.99 maximum \$59.00. Shipping costs reflect individual packaging. Air shipping additional. For mail orders please call before sending in money order. All prices subject to manufacturers increase/decrease. Refunds within 7 days only with original packaging & unopened guarantee card. No refunds accepted without prior verbal authorization. Customer service between 12 pm - 6 pm. Pictures are for illustration purposes only. Not responsible for typographical errors. Consumer Affairs License No. 800-253.

He's one man
racing against time
to stop
the most explosive
conspiracy in
history.



GENE HACKMAN

★ THE PACKAGE

A BEVERLY J. CAMHE / TOBIE HAGGERTY Production An ANDREW DAVIS Film GENE HACKMAN JOANNA CASSIDY TOMMY LEE JONES
THE PACKAGE JOHN HEARD DENNIS FRANZ RENI SANTONI Music by JAMES NEWTON HOWARD Director of Photography FRANK TIDY, B.S.C.
Production Designer MICHEL LEVESQUE Edited by DON ZIMMERMAN, A.C.E. And BILLY WEBER Co-Produced by ANDREW DAVIS And DENNIS HAGGERTY
Executive Producer ARNE L. SCHMIDT Written by JOHN BISHOP Produced by BEVERLY J. CAMHE And TOBIE HAGGERTY Directed by ANDREW DAVIS

ORION
HOME VIDEO

CLOSED
CAPTIONED

R



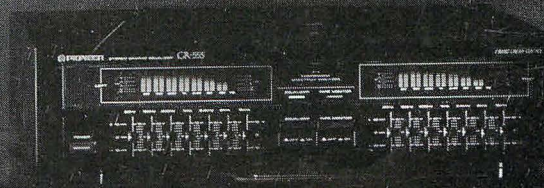
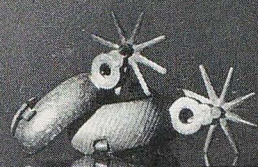
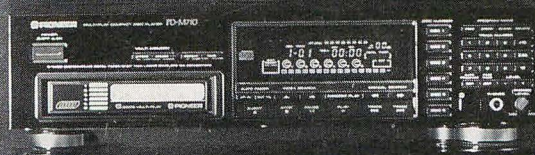
An **ORION** PICTURES Release

Prints By DeLuxe®

DOLBY STEREO

AVAILABLE ON VIDEOCASSETTE: FEBRUARY 22

For additional information, circle No. 12 on Reader Service Card.



Shown here: Pioneer components featuring the VSX9500S receiver.

Now you can change a track, adjust the volume, or otherwise control your system from beyond a wall, beyond two walls – in fact, from any room with remote speakers.

At the heart of the system is your Pioneer receiver with Multi-Room Remote and

**HOW THE PIONEER
MULTI-ROOM
REMOTE WORKS.
SORT OF.**

For more information call 1-(800) 421-1404

For additional information, circle No. 86 on Reader Service Card.

Dolby ProLogic. Add a tiny sensor with a Pioneer Smart Remote and you're in control. It's that simple.



PIONEER®

WE BRING THE REVOLUTION HOME.™